CHRISTMAAAAS!!! SPECIAL WITH SUPER-DELUXE CALENDAR

RECORD COLLECTOR

EST. 1979

GLAM SLAM

2023 REVIEW OF THE YEAR

O, CUM ALL YE FAITHFUL!

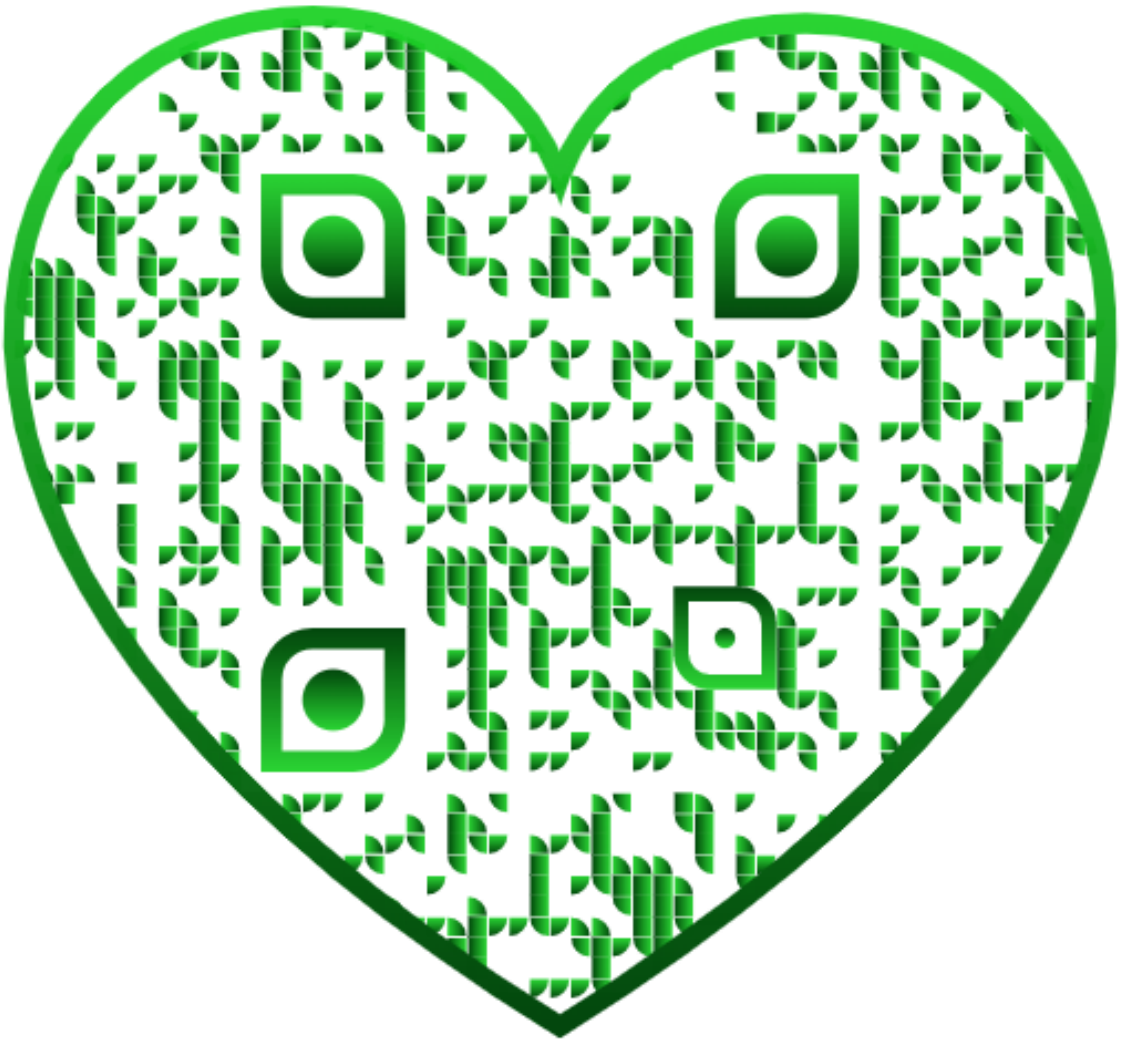
THE STORY OF SLADE, SWEET, SUZI, BOLAN, BOWIE & CO

FROM THE 60s TO XMAS '73

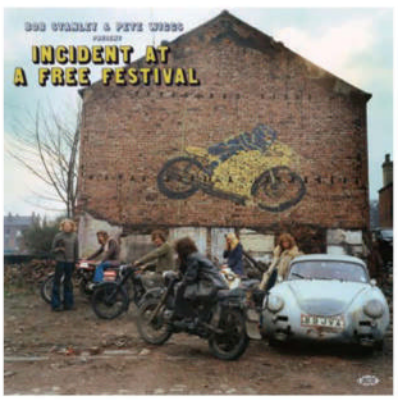
PLUS! KATE BUSH | CAT POWER | MICKY DOLENZ | WRECKLESS ERIC
SLOWDIVE | BOBBY DARIN | RECORD SHOPS | PETE TOWNSHEND

CHRISTMAS 2023 No 552 £7.50
www.recordcollectormag.com

9 770261 250940 13



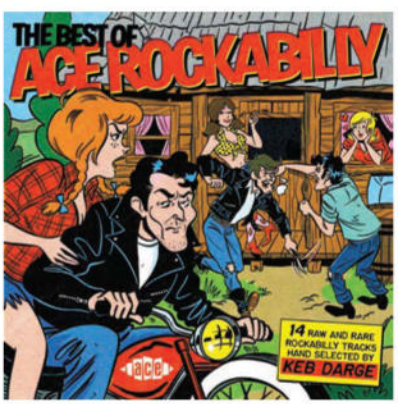
New releases: December 2023



Bob Stanley & Pete Wiggs Present Incident At A Free Festival

CDCHD 1619
XXQLP2 120 2LP

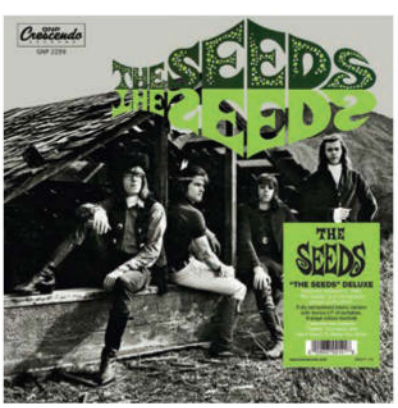
You're at a festival in Berkshire in 1972. It's three in the afternoon. The headliner is still hours away. Your flares have four inches of rising damp from the wet grass. But Stray, Stackwaddy and Andwella are keeping you on your feet. When you look back years later, you will realise these were the bands you enjoyed the most. As well as the beer…



The Best of Ace Rockabilly Hand Selected by Keb Darge

CHD 1637 LP

Legendary international DJ, Keb Darge, fell under the spell of this music when his Japanese girlfriend forced him to go down to a 'Rockabilly' night back in 1989. As soon as the DJ dropped the needle on Johnny Burnette's 'Rockabilly Boogie' Keb was mesmerized. Although it has taken an age to persuade him, Keb has now applied his perfectionist compiling skills to pick 14 killers to grace this fantastic collection.



The Seeds The Seeds

HIQLP2 129 2LP

Originally released in 1966, "The Seeds" is an essential garage punk album. We're proud to make this deluxe edition of "The Seeds" available again which features the original album in mono, a bonus LP of outtakes and booklet packed with sensational photos and memorabilia. (Also available as CDWIKD 308)

Dee Ervin / You Make Me Happy
C/W Give Me One More Day
CITY 089 7"

'You Make Me Happy' is a terrific up-tempo dance track that was recently featured on "Masterpieces Of Modern Soul; Vol 6". Both sides are a match for anything he created in a successful career throughout the 60s & 70s.

The Mayberry Movement / I Can See Him Loving You
C/W What Did I Do Wrong
CITY 090 7"

This pairing was slated to be Event 218 in late 1974, but as no copies have emerged, it can be assumed that the single was pulled. Their loss; our gain.

Tommy Youngblood / The Other Brothers / Tobacco Road North
C/W Nobody But Me
REPRO 12 7"

"The Soul Of Tommy Youngblood" 1970 Kent LP had many fine tracks, especially 'Tobacco Road North, which gets a deserved release here. The flip is another UK Kent exclusive that sold out on its first Kent Select press and is still much sought-after.

John Lee Hooker
Boogie Chillen' C/W Boogie Chillen' # 2
SEN 41 7"

This year marks the 75th anniversary of the release of John Lee Hooker's 'Boogie Chillen'. We now present 'Boogie Chillen'' and 'Boogie Chillen' #2' as a limited edition 7" single that plays at 45rpm. There are classics. There are stone cold classics. And there is 'Boogie Chillen''.

SUBSCRIBE TODAY AND GET FREE VINYL PAGE 153

TRACKLIST

FEATURES

48 MICKY DOLENZ The sole surviving Monkee is still smiling, and enjoying the endorsement of R.E.M., whose work he is covering on a new EP. We quiz him on this and his illustrious Technicolor past

54 KATE BUSH Forty-five years since she confused critics with her second album, *Lionheart*, we reappraise it with help from those who were there at the birth

60 WRECKLESS ERIC This peer of Costello, Dury et al in the Stiff stable couldn't follow up his 1977 semi-hit Whole Wide World, but he's been far from idle, it turns out

64 SLOWDIVE Graduates of the generously fringed early 90s shoegaze scene, the Thames Valley teens grew up and regrouped to make some of their best work in recent years

70 CAT POWER Chan Marshall explains why she's reimagined Bob Dylan's famous 1966 Manchester Free Trade Hall set

74 ILLUSTRATED RECORD SHOPS The artist behind a new book explains why she chose to paint Britain's cathedrals of collecting

78 BOBBY DARIN He sold crooning to the hep cats then dabbled in rock'n'roll, folk and country. But Darin was a troubled soul, as we discover 50 years since he died at just 37

84 COVER STORY GLAM By Christmas 1973 it was dominating British pop, but glam rock and its key players had deeper roots, stretching back to before the beat boom and psychedelia. We trace the circuitous routes many of its shiniest stars took to the top

NEWS

8 NEWS All kinds of Bruce Springsteen related photobook activity is afoot, and who wouldn't be tempted by a 52-disc box of Omar Rodriguez-Lopez's solo work?

20 THE VINYLIST More circular occurences, plus MSSV on his love of Townes Van Zandt

COLLECTING

22 *RC* INVESTIGATES Delving into the world of *Loss Leaders* samplers

24 THE COLLECTOR Steely Dan superfan Peter Rand throws open his doors to us

28 VALUE ADDED FACTS Unearthing the work from the likes of Birtha and Paul Bley

32 DIGGIN' FOR GOLD Milton Delugg And The Little Eskimos, anyone?

36 MOST WANTED A Beatles jukebox and Paul McCartney's blazer are among the items being fought over in the auction rooms

REGULARS

6 FOR THE RECORD *RC* readers on the price of box sets and discovering Little Beaver

40 NOT FORGOTTEN Dwight Twilley is among the notable figures we remember

OPINION

42 BOB STANLEY pays homage to the enduring pop genius of Roy Wood

44 TALKING HEADS Frank Carter, Kate Rusby and more have their brains picked

46 33 1/3 minutes with Pete Townshend

REVIEWS

106 REVIEW OF THE YEAR Our pick of the best albums and reissues of 2023

108 FROM THE VAULTS A closer look at reissues and boxed up bonanzas from R.E.M, John Wetton, Bryan Ferry and others

118 NEW ALBUMS Peter Gabriel, Trevor Horn and Madness all have fresh offerings in the shops. Here's what we make of them

124 BOOKS & FILMS Memoirs by Glen Matlock and JJ Burnel are perused

126 SINGLES by Dave Davies, Johnny Moped and, as per most months, Wild Billy Childish

140 LIVES The Hollies, Hawkwind, Deacon Blue and many others caught in concert

READER SERVICES

100 BACK ISSUES All the way back to 1979

128 STOCKISTS Includes Shop Of The Month

130 CLASSIFIED LISTINGS

144 GIG GUIDE plus a Q&A chat with the currently touring Leona Lewis

153 SUBSCRIPTION SPECIAL OFFERS

CODA

146 COMPETITIONS & CROSSWORD Win a Mott box set and R.E.M. vinyl

148 UNDER THE RADAR Rubettes

150 ENGINE ROOM Norrie Paramor

152 BIRTH! SCHOOL! WORK! DEATH! Bettye Lavette on her formative faves

154 10 OF THE BEST Cuban music

Photo (Kate Bush): Getty

MOTT the HOOPLE
All the Young Dudes

50TH ANNIVERSARY LIMITED EDITION 5-DISC DELUXE BOX SET

All audio newly remastered for this 50th anniversary release

Produced by David Bowie, featuring 'All the Young Dudes', 'Sweet Jane', 'One of the Boys' & multiple rare tracks

Comprising: • 2LP Gatefold Album • 2CDs
• Custom 12" single • 3 Art Prints • 2 Posters
• 72-Page Hardback Book
• 'Sea Divers' Membership Card
• Individually Numbered Certificate

8 DECEMBER

All the Young Dudes
also available on orange 2LP

SCAN ME

Madfish.

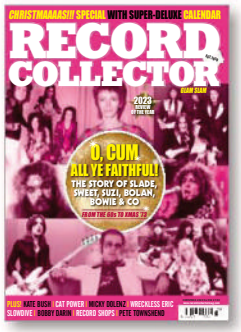
For more information on these titles, and many more visit
www.madfishmusic.com

www.recordcollectormag.com

RECORD COLLECTOR

Christmas 2023 Issue 552

2nd Floor, Saunders House
52-53 The Mall, Ealing
London W5 3TA
Telephone 020 8752 8172



EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.

NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC Investigates and gigs.

SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**

REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.

SUB-EDITOR **Johnny Sharp**

CONTRIBUTING EDITOR **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold; suggestions for VAF also to **Ian Shirley** *ian.shirley@metropolis.co.uk*

RARE RECORD PRICE GUIDE **Daryl Easlea** daryl.easlea@emap.com

GROUP ART AND PRODUCTION EDITOR **Val Cutts**

DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**

DESIGNER **Bruno Irace**

ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815

MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk

MARKETING EXECUTIVE **Twinkle Bhawani** twinkle.bhawani@metropolis.co.uk

SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**

MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

Published by Diamond Publishing Ltd.
Printed by PCP. Distributed by MarketForce UK Ltd

diamondpublishing
PART OF THE METROPOLIS GROUP

The *RC* staff's favourite... Glam-era songs

PAUL LESTER **Roxy Music** ***Pyjamarama***
TIM JONES **Slik** ***Forever And Ever***
VAL CUTTS **Mott The Hoople** ***All The Young Dudes***
PETER BARRY **Slade** ***Get Down And Get With It***
DARYL EASLEA **Slade** ***Gudbuy T'Jane***
CHARLES DONOVAN **Sweet** ***Blockbuster***
NIALL DOHERTY **T.Rex** ***20th Century Boy***
BILL EDWARDS **Slade** ***Them Kinda Monkeys Can't Swing***
JOHNNY SHARP **Sweet** ***Blockbuster***
STEVE BURNISTON **T.Rex** ***Get It On***

Spotify

Record Collector | Christmas 2023 | Issue 552 | Playlist

"The magazine you can hear"

Slade Merry Xmas Everybody
Sweet Blockbuster
Suzi Quatro Can The Can
Steve Brett & The Mavericks Wishing
The N'Betweens You Better Run
Marc Bolan Hippy Gumbo
John's Children Smashed! Blocked!
Mud Flower Power
David Bowie The London Boys
Shane Fenton I'm A Moody Guy
The Pleasure
Seekers What A Way To Die
The Spiders Why Don't You Love Me
Mike Sheridan & The Night Riders Oh Donna
Bluesology Come Back Baby
Doc Thomas Group Just Can't Go To Sleep
Mott The Hoople Rock And Roll Queen
Jobriath Space Clown
Elton John I've Been Loving You
Sweet Lollipop Man
Paul Raven All Grown Up
Gary Glitter Rock And Roll Pt 2
Mud Tiger Feet
Hello Back In The New York Groove
Spiller Groovejet (If This Ain't Love)
Kylie Minogue Can't Get You Out Of My Head
Wizzard I Wish It Could Be Christmas Everyday

Nothing in this publication may be reproduced without the written permission of the publishers. Opinions expressed by the writers are not necessarily those of the Editor or Diamond Publishing. *Record Collector* cannot and does not warrant that the advertisers whose advertisements appear within this publication are bona fide. Readers intending to purchase goods or services from advertisers should make their own enquiries if in any doubt. Every endeavour has been made to ensure that the information published in this magazine is accurate. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Metropolis Group respects the privacy of every person for whom we have personal data. We comply with data protection legislation such as the Data Protection Act 1998 and the General Data Protection Regulation which regulates the processing of data and ensures that your data is processed fairly and lawfully, is kept secure and only that data necessary for any processing is kept. You can see our privacy policy at www.metropolis.co.uk/privacy

Copyright © 2023 Diamond Publishing Ltd

Founded in 1979 by Sean O'Mahony

PPA recycle

SLADE

THE CLASSIC STUDIO ALBUMS ON LIMITED SPLATTER VINYL AND DELUXE CD MEDIA BOOK.

Alive! LP/CD

Slayed? LP/CD

Old New Borrowed and Blue LP/CD

Slade In Flame LP/CD

Nobody's Fools LP/CD

Beginnings LP/CD

Sladest LP/CD

The Amazing Kamikaze Syndrome LP/CD

OUT NOW

BMG

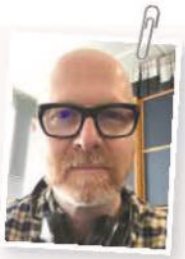
For The Record

rc.editorial@metropolis.co.uk
www.recordcollectormag.com
Record Collector Magazine
@RecCollmag
RecordCollectormag
@recordcollectormag

SEND YOUR PRAISE, MISSIVES AND CALLS FOR THE DEIFICATION OF TERRY STAUNTON TO:

rc.editorial@metropolis.co.uk, or to *Record Collector*, 2nd Floor, Saunders House, 52-53 The Mall, London W5 3TA, or via social media

Hello, and welcome to RC552



Welcome, indeed, to the Christmas edition of *Record Collector*, a bumper affair with a good few dozen more pages than most of our recent issues. That means lots more reviews of the latest albums (Beatles, R.E.M., John Wetton, Madness, Peter Gabriel), books and DVDs, and articles on rarities and memorabilia, including one on seasonal toy aliens. Ho ho ho.

It also means more in-depth features than usual. This month they run the gamut of genres and eras: interviews with everyone from Micky Dolenz to Wreckless Eric, Cat Power to Slowdive, and forensic examinations of Kate Bush circa her second album, and Bobby Darin's life and career. And there's still room for a colourful inspection of Record Shop Illustrations and a close encounter with Pete Townshend.

You also get a bonus calendar, one that kickstarts 2024 and *RC*'s 45th anniversary celebrations for this magazine, which was launched in September 1979, the same month that *Viz*, Gary Numan's *Pleasure Principle* and Gang Of Four's *Entertainment!* hit the shops. The twin themes of the calendar are 45s – singles – from throughout the years, and the months of the year themselves. Hence, appearances by Barbara Dickson (January-February), Pink Floyd ("Free games for May"), and more.

As for the cover story this month, it zeroes in on another specific month – December 1973 – and wonders how the stars of that year's Christmas *Top Of The Pops* – Slade, Sweet, Suzi Quatro, Wizzard et al – arrived at their position of mainstream ubiquity and radio/TV dominance. Our man on the glam ground, Peter Huxley, speaks to some of the glam progenitors to find out how – and why – glam happened in such a massive way, tracing the movement/scene/sound all the way back to the early 60s. It's a fascinating piece, not to mention long – it should last you at least until after your turkey and gravy have gone cold.

If you do manage to finish the issue before the final punch of Boxing Day, never fear: we're back with a brand-new issue on 28 December, which, as the next month box on the page opposite indicates, includes an intriguing investigation of the last dozen creative months of Syd Barrett and Nick Drake.

It just remains for me to thank you all for your continued support of the magazine this year.

See you after the holidays, at the newsstands, on the 28th.

Merry Xmas Everybody!

paul lester

Paul Lester

BLUE + RED ALERT

I am at this moment listening to the new 2023 remixes of the 'Red' and 'Blue' albums by The Beatles on CD. The sound is sensational, and the fact that Peter Jackson's technology has been used on the early singles to present a perfect stereo version for the first time is nothing short of incredible. We all know that this is going to lead to the first five albums being given the same treatment. I usually buy the latest remastered versions of albums by my favourite artists and bought the black 'Stereo' and white 'Mono' box sets when they were released.

Unfortunately, I find it impossible to listen to recordings where the vocals are in one channel and the music in the other. Therefore, I have preferred to listen to the early albums from the 'Mono' box. I have no interest in the six-disc box sets of The Beatles' later albums, but seeing the *Let It Be* box set on sale for £39.99 gave me the chance to see if I was mistaken. Having played all six discs, I feel vindicated, as I cannot see why anyone would play Discs 2 to 5 more than once, and the Glyn Johns mix disappointed the most. The accompanying book is informative, but it would have looked so much better on glossy paper. I'll stick with the double-CD sets as usual in future. Also, was anyone else disappointed with the so-called full rooftop concert in the *Get Back* film? Since when was a few songs, some repeated, a full concert?

Jack Haynes, Manchester

'MAN' ALIVE

Your Record Reviews section depresses me. It's a constant reminder, as I peruse the reviews, of this 6LP box with book and Bluray, or that 14LP *Deluxe* package, that the resurgence of vinyl actually has meant that I can no longer afford record collecting. I suppose it's just as well, because the closest record shop where I live (a well-populated area in a mid-sized Midwestern, Ohio, city) is a 40-minute drive. (I know this now, because it was the seventh place I had to go to find a physical copy of The Rolling Stones' *Hackney Diamonds* CD the day that it was released.)

Of course, all this price gouging, and high-end collectors' items for millionaires, has cured me forever of the completist thing. So, that's one upside. I had to say no to 22 dollars (with shipping) for a copy of the new Beatles 45. I downloaded it for $1.29, instead. It was either that or go without dinner.

By the way, while reading the review of the latest Stones album, a thought occurred to me. New Stones album. New Beatles song. McCartney played bass on a *Hackney Diamonds* track. I'd have been curious to hear the result if Mick, Keith and Ronnie had hired The Beatles' rhythm section – Paul & Ringo – to come in and cut a one-off single, a new recording of I Wanna Be Your Man. Both bands share a history with that tune, and it would've been fascinating to see what the Stones frontline sounded like with The Beatles rhythm section. It's just as well they didn't, though. The rent is due soon, and I wouldn't have been able to afford even the least expensive version of that 45.

That's all. Looking forward to *RC* 552, and Happy Holidays to all.

Tim Frueh, Centerville, Ohio, US

MONSTROUS MOVIES

Just to say what a splendid job you did on 1978 [*RC* 549], a fabulously nostalgic trip back to a wonderful era. I was also thrilled to see one of my favourite bands of the late-ish 70s get a mention: The Movies, with their 1978 album, *Bullets Through The Barrier*, though I preferred their 1977 album, *Double A*, which was a bit a bit of a masterpiece in my opinion. The band also made it onto *The Old Grey Whistle Test* around 1978. Any chance of *RC* finding out what happened to the band, who really should have gone on to great things?

Peter Wright, Datchet, Berkshire

I know Daryl Easlea is a big fan, so maybe we'll do a feature in 2024, especially since, I've just read, they sound like an appetising cross between Ace, Steely Dan and Little Feat. **PL**

GOLD STANDARD

Nice appreciation by Bill Kopp of Andrew Gold in *RC* 551. As Bill states, the *Greetings From Planet Love* album is a gem. My copy is on the J.Bird label. As he says, the album's bio is really something else. It ends with the following: "A reasonably good time is guaranteed for all! (Provided you are as screwed up as the band were when they made this indulgent twaddle!)."

Honest or what?

Ken Ward, email

MUSEUM PEACE

Only just catching up with *RC* 550 and notice that you don't appear to have mentioned the Rockheim Museum in Trondheim, Norway, which is all about the history of Norwegian music. Well worth a visit.

Nigel Crickmore, email

Tim Jones suggests you check out RC *548, page 23, which focuses on museums in Central & Eastern Europe, including Norway.* **PL**

MAD (NOT MAD)

Who knew that 37 years after I waved farewell to the then-retiring Nutty Boys at their last Hammersmith Odeon show, I'd be reading Stevie Chick's great nine-page-turner [*RC* 551] on the still standing Madness crew. His piece certainly reinforced how these clever cheeky-chappie lyric masters remain as relevant

I Was There

A reader's recollection of a key music event

This month: *Buxton Festival*, 5-6 July 1974

I'm not sure what John Thomas (friend and car owner) and I were celebrating at the Meadow Vale Country Club, Tonyrefail, on the night of Thursday 4 July, but, clearly, it wasn't that exciting, because we decided to drive to Derbyshire and sample the joys of the *Buxton Festival 1974*. So, it's straight home, a quick change of clothes, collect a couple of blankets, not forgetting the road atlas, and off we go.

Arriving mid-morning on Buxton Moor, we choose a parking spot on the festival site and join the queue to buy our tickets. The festival site couldn't be more remote and exposed to the elements, and what elements: the weather is bloody awful – cold, windy and very, very wet – and doesn't really improve for the next few days.

I can't recall, with any certainty, the running order of each day, but I do remember:

– Lindisfarne, always good festival fare, brought a smile to the faces of those who have braved the elements;

– My home-country favourites, Man, complete with Deke Leonard restored to their ranks, played a blinding set and finished with Bananas;

– Humble Pie with Steve Marriott, one of our great vocalists, turned in a raucous and rocking set, which included Whatcha Gonna Do About It and Thunderbox;

– Mott The Hoople – who, to be fair, always turn in a performance, and Buxton was no exception – were brilliant;

– The sun making an appearance during the Chapman/Whitney Streetwalkers' set, appropriately, in the middle of My Friend The Sun – they were my favourite band of the weekend;

- The headliners, Rod Stewart and the Faces, were a bit of a shambles, with Rod slightly worse for wear, though "Rod's tartan army" in the crowd seemed to enjoy themselves. Yet, with "Plonk" Lane's departure the previous year, the real talent was sorely missed;

– Sleeping overnight in the front passenger seat of John's car – it was a Mini;

– Standing up for almost a day and a half, because of the weather – no director's chairs in those days;

– My reason for attending – New York Dolls – were a no-show. Can't say that I blame them, because the location was dreadful, the weather appalling, the atmosphere less than welcoming, and the organisation questionable.

Buxton '74 was my final festival experience. It was my mate John's first (and last), and, sadly, it wasn't a particularly enjoyable one.

Jon Hawkins

today as they were in their chart-topping heyday. Nice one, *RC*.

Could I also highlight two great album reviewers: I bought both of their 4-star offerings. Firstly, Terry Staunton's satisfying slant on *Hackney Diamonds* by elders, the Stones. I got the 'clear' LP but was at a loss as to what the artwork department were thinking with such a poor gatefold sleeve.

My second purchase came nearly 40 years after my last 12" single by those "wild boys", Duran Duran. Wesley Doyle's words nailed their concept Halloween album, *Danse Macabre*. A real seasonal celebration, plus a worthy Q&A with Mr Rhodes, a nice touch. Please praise your writers and reviewers again – you all continue to get it right, *RC*!

Simon Mullins, email

PS: Is it too early to send seasonal greetings? Merry Christmas, everyone!

Thanks, Simon. Your monthly missives are much appreciated. **PL**

LITTLE BEAVER PATROL

A name jumped out at me from Ian McCann's *Mac On Black* opinion article. To be honest, I wondered where it was going for the first column and a half, and nearly gave up on it. Until, that is, I clocked the soubriquet, Little Beaver (I assume it's not his real name) and I was hooked. A few months ago, I'm leaving a charity shop in Minehead (the in-laws' manor), after flicking through the usual slush pile of easy-listening dross, when I cross paths with someone heading into the shop with a bag of LPs. I know this isn't really in the spirit of things, but I ask if I can look through the bag, to which the kind lady says, "Just take them and make a donation later if there's anything you like." Gift-horse, mouth etc.

So, shamelessly, I took the bag back to the in-laws and, among the serendipitous haul of scratched and garage-mouldy albums, was one by an artist that I'd never heard of, but was strangely drawn to. What's more, it was the only one in decent (VG+) condition: the eponymously titled *Little Beaver* (Cat 1601). Up until Mac's article, I had heard absolutely nothing from any other source about this artist, and I thought that it was from a parallel universe. The record is actually a great listen. Not exactly Johnny 'Guitar' Watson, but it's definitely got something. So, can you tell me anything about it? And is it worth anything?

Chris Badley, email

Ian McCann writes: Chris, your album is usually known as Joey, and saw UK release thanks to the British President label's licensing deal with Henry Stone's TK group of labels, of which Cat was one. Joey is a lovely debut album of delicious funky soul, very different from the jazzy Black Rhapsody *album that I wrote about in* RC *551. A first US press of Joey in VG+ condition is currently an in-demand item, and prices for it have been rocketing over the past year: you could expect around £60 minimum for it, and some particularly pristine copies have been trading for two or three times that if the sleeve is in great shape. And what a sleeve: not only is it very 70s-looking, it also shows off the amazing dress sense of Willie Hale, AKA Little Beaver, surely the coolest guy in Florida! And while Mr Hale's hardly a famous name today, he's a cult figure, gaining dozens of writing and arranging credits on records by Betty Wright (Clean Up Woman, etc), Timmy Thomas, Benny Latimore, and many more.*

5-STARS IN HIS EYES

As a subscriber to this fine mag since 1988-89, I'd happily describe myself as an *RC* grandee! I look forward to every edition and have my own odd routine of reading it in a certain order.

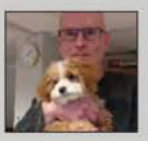
It is, then, with a slight feeling of meanness that I write with a critique rather than praise. As a dyed-in-the wool Who fan, I struggle to hide my disappointment at Michael Heatley's 4-star review of the stupendous *Who's Next/Lifehouse* set [*RC* 550]. Even the review subtitle calls it a masterpiece, yet only four stars? It's hard to know exactly what more could've been offered in this set to edge it up to a fifth star, especially when the following sets received the coveted fifth star in the same issue: The Black Dog, Chvrches, The Replacements and The Spinners.

As a vinyl-only collector, I went for the 4LP version with the '71 Civic Auditorium gig. If The Who are regarded as one of the greatest live acts to take to the stage, it must surely follow that any recording that captures the band at their best should be a nailed-on 5-star release, regardless of the dozens of unreleased tracks that are also included in the fine set.

I guess there is no truer saying than, "Opinions are like backsides. We all have one".

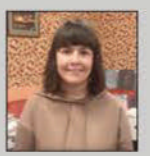
Paul Clarke, Swavesey, Cambridge

THIS MONTH'S CONTRIBUTORS



Peter Huxley played guitar in Mark Kermode's Border Incident, has written for several music magazines, and provided sleevenotes for Hawkwind and New Order. He wrote this month's cover story on **glam stars before they were famous** (p84). Favourite glam song: T.Rex's Get It On. "Who," asks Peter, "said guitar riffs need more than one note?"

Lois Wilson discussed family, sobriety and covering Bob Dylan in concert with Chan Marshall, aka **Cat Power** (p70) and, elsewhere, with soul great, **Bettye Lavette**, the records that changed her life (p152). She also wrote this month's soul column. Favourite glam song: T.Rex's Children Of The Revolution.



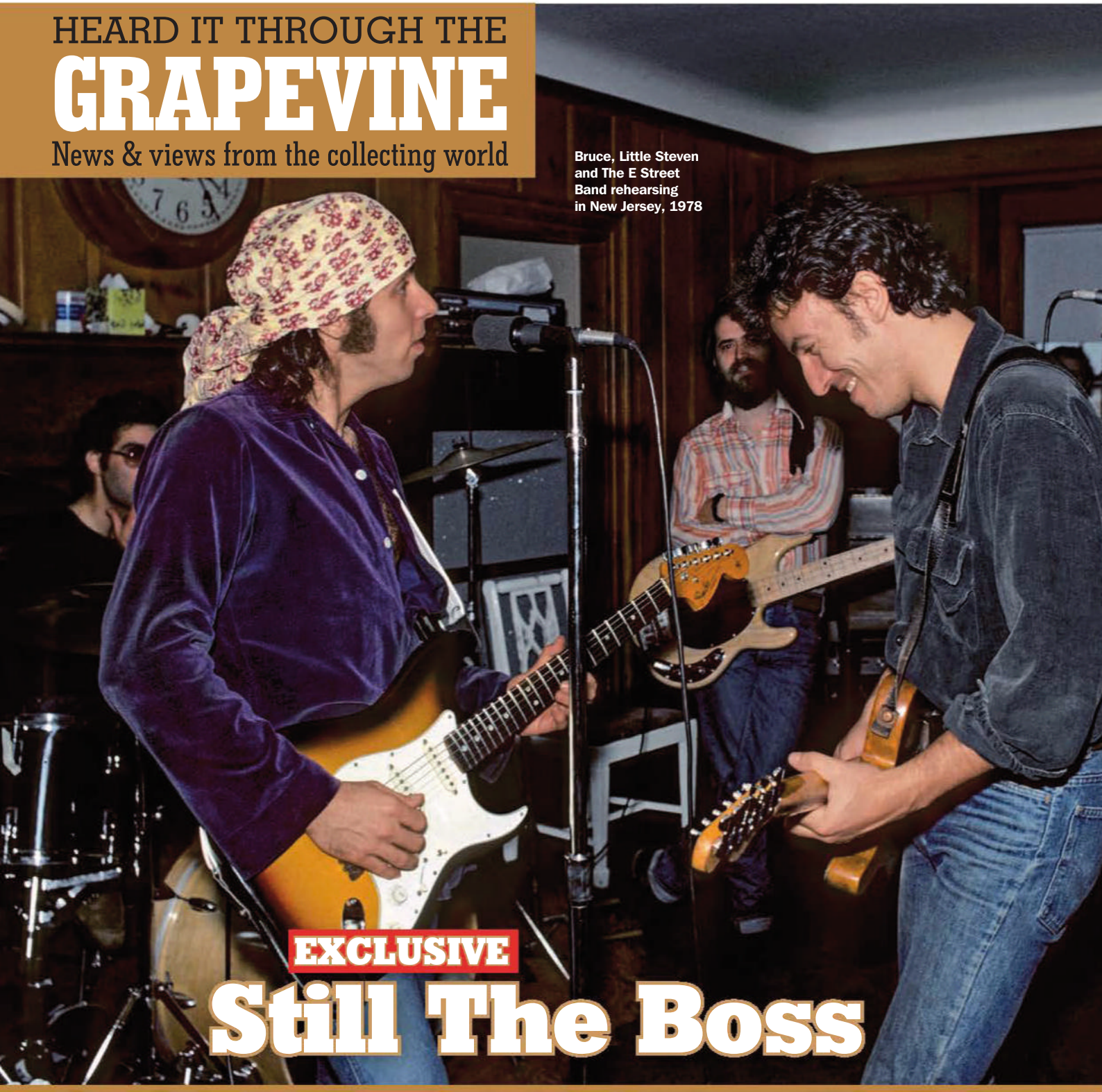
Anne-Marie White is a designer and illustrator residing in Shipley, West Yorkshire. She loves records, especially Northern soul and 60s pop. Her other interests include Leeds United, brutalist architecture and the seaside. You can detect elements of all three in her **illustrations of record shops** (p74). Favourite glam song: Be Bop Deluxe's Ships In The Night.

Neil Hussey has never been the same since hearing Wuthering Heights, aged 12, which perhaps explains why it's taken 45 years to write a piece on **Kate Bush**'s second LP, *Lionheart* (p54). He lives with an understanding wife, and a passive-aggressive cat. Favourite glam song: David Bowie's Ziggy Stardust.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 28 DEC

SYD BARRETT+ NICK DRAKE

PLUS! DONOVAN + ABBA + CSNY + BIG COUNTRY + SOUP DRAGONS + IAN LEVINE



Bruce, Little Steven and The E Street Band rehearsing in New Jersey, 1978

EXCLUSIVE

Still The Boss

Bruce Springsteen deluxe photobook due, including unpublished 70s shots

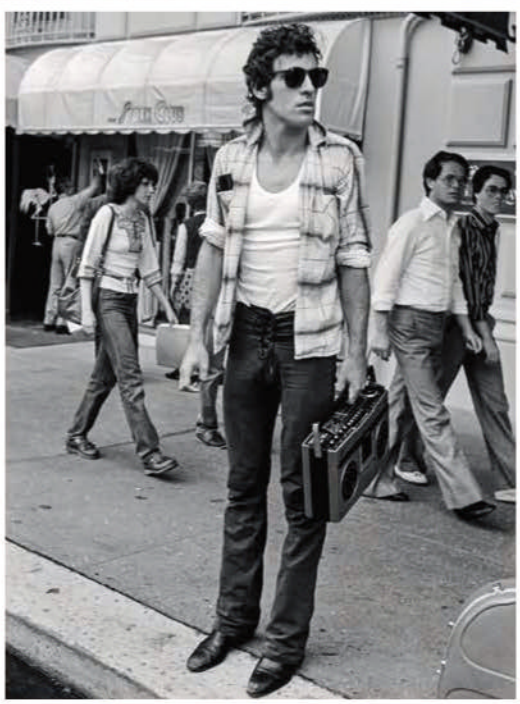
A 1,978-copy hardback photobook with hundreds of unpublished images of **Bruce Springsteen & The E Street Band**, taken in the late 70s by Lynn Goldsmith, is out over the Christmas holidays. It captures The Boss and his band on- and back-stage while touring, as well as off-stage visiting cinemas, diners, markets and parks, playing pinball, and hanging out behind-the-scenes during the making of the (1978) *Darkness On The Edge Of Town* album. Springsteen provides a foreword to the tome, and some of Goldsmith's photos from it are featured here with her commentary. Each volume is signed by her and housed in a clamshell box, the 364-page publication being available as two 100-copy *Art Edition* versions, with a solo or a band print. The work gets a launch on 4 December at Fotografiska, Park Avenue South, New York, including a Q&A with Goldsmith, plus Bruce's sister, Pam Springsteen.

Another Springsteen tome, Mark Blake's *Bruce – The Photographs, 1975-94* comes in a 600-copy slipcased edition, with poster, and 50-copy *Black Leather & Metal Edition* with lenticular print, both out in February 2024. Meanwhile, The Bruce Springsteen Archives at Monmouth University, West Long Beach, New Jersey, unveiled plans on 18 October for a new 30,00 sq ft Bruce Springsteen Archives & Center For American Music. It is set to house 35,000-plus items from the Archives collection, alongside exhibitions and a theatre. The project is estimated to cost $45 million, with funds being sought from donors.

> "I photographed most people 'on spec' in those days"

Lynn Goldsmith* Bruce Springsteen: Through The Eyes Of Lynn Goldsmith *photobook is out via Taschen, 31 December. Mark Blake* Bruce – The Photographs 1975-94 *is on Rufus in February 2024. Launch event, fotografiska.com. To donate to the Bruce Springsteen Archives, see springsteenarchives.org/give.

Leap of faith: Bruce onstage in '78

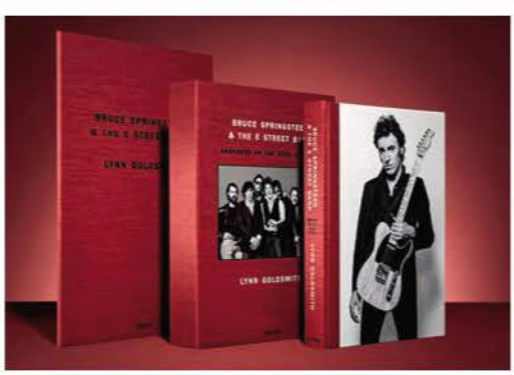


Bruce with his ghetto-blaster on the sidewalk in Manhattan, New York, in 1978. "I photographed most people 'on spec' in those days," Goldsmith reflects

Springsteen writing with his Martin guitar in 1978. As Goldsmith recalls of that time, "Critics for the most part admired Bruce, while my job was to always get what best told the story"

The E Street Band backstage, 1978

Bruce reflects for Lynn, pictured in the mirror. "I used Nikon cameras mostly," she points out, "along with a larger format Mamiya in the photo studio"



Lynn Goldsmith's slipcased photobook

Photos: (Bruce Springsteen Archives) springsteenarchives.org

Pictures At An Exhibition

Artwork, photos and ephemera on public display

The **Billy Joel** *My Life – A Piano Man's Journey* exhibition, including instruments, unpublished photos, audio-video installations, awards, memorabilia, is at the Long Island Music & Entertainment Hall Of Fame, Main Street, Stony Brook, New York, to 1 September 2024. ■ The *Fragile Beauty: Photographs From The Sir **Elton John** And David Furnish Collection* exhibition, including shots of **Miles Davis**, **Chet Baker**, is at London Victoria & Albert Museum, 18 May 2024-5 January 2025. ■ The War Child charity's *Secret 7"* exhibition is at Now Gallery, Soames Walk, North Greenwich, London, 2-17 March 2024, featuring 100 designs each for seven 100-copy 7"s by **Paul McCartney**, **The Specials**, **Siouxsie & The Banshees**, **The Chemical Brothers**, **Hozier**, **Celeste** and **Aurora** that are offered for auction. Prospective sleeve designs can be submitted via secret-7.co.uk to 9 January 2024. ■ The *Borough Beats* exhibition on Broxbourne rock'n'roll from the 50s to the 70s is at Lowewood Museum, High Street, Hoddesdon, Herts, to 1 June 2024. ■ An exhibition including props and costumes from the *Mas Resistance* film about Notting Hill Carnival is at The Ealing Project, High Street, Ealing, London, along with screening/Q&A, 30 November-1 December.

Billy Joel on show

HELLO IT'S ME

Kenny Thomas

Kenny Thomas on his first studio outing for a dozen years

How come you're back now, for the first time since 2011?
We found the original mastertapes of my third album, *Him*, from 1995, which wasn't commercially released. EMI went through a big transition then, and quite a few records never saw the light of day. So, we decided to clean the songs up, remaster them, and include a few on my first proper best-of. We've done a few new edits and added some fresh mixes across various formats.

Did anything stand out during the collection's creation?
Looking back in the archives at the handwritten album notes and the studio sessions details. It was recorded between a few different studios, including Metropolis at Chiswick in London, and it was fun to reminisce about the sessions and what we got up to while recording there. Great times.

How long did it take?
A few months, as we had to get the tapes digitised, and it was quite a process. We had a job fitting in everything that we wanted to, as my fans want to hear the big songs, plus there's the new edits and unheard versions.

What happened during the interregnum?
I performed festivals, did a small tour in April 2022, and there's one up to Christmas 2023. Now, I'm working on a new album, due out in 2024, and we have huge performance plans, too.

Where have your most successful markets been?
UK, France, Germany, Sweden, Netherlands, Australia, New Zealand.

What's been the standout moment so far?
Releasing my autobiography, *Baring My Soul*, which was a testing but amazing experience.

Who's been the biggest help along the way?
My family, friends, and my fans.

What do you put your longevity down to?
Great songs. Great songwriting always stands the test of time.

What would a biopic tag-line be?
Serendipity.

What's next?
To keep going and focus on the present.

Kenny Thomas* Best Of *CD, LP are on Chrysalis, and he tours the UK in May 2024.

Acoustic

Maren Morris/Karen Argow *Addie Ant Goes On An Adventure* book, April 2024, [TBC]. ■ **Willie Nelson** *Long Short Story: Willie Nelson 90 Live At The Hollywood Bowl* 21-track 2LP, 39-track 2CD/BD, with three video bonuses, **Neil Young**, **Stephen Stills**, **Keith Richards**, Grateful Dead's **Bobby Weir**, Gov't Mule's **Warren Haynes**, **Sheryl Crow**, **Dave Matthews**, **Beck**, **Jack Johnson**, **Snoop Dogg**, **Tom Jones**, **Lyle Lovett**, **Lumineers**, **Chris Stapleton**, **Kris Kristofferson**, Legacy, 15 December. Due: March 2024 (8) **Marry Waterson/Adrian Crowley** *Cuckoo Storm*, One Little Independent.

Biz

On 20 October, Universal Music Japan opened its four-story Universal Music Store Harajuku, on Takeshita Street, Tokyo. It includes pop-up shop space, its first custom outlet being **The Rolling Stones** RS No 9 store, with exclusive merchandise. ■ In October, Merch Traffic, acting for **Metallica**, filed local US law suits in New Jersey, New York, Texas and Missouri, asking courts to order the confiscation and destruction of bootleg merchandise such as T-shirts, which were being sold before and after the band's shows in those areas.

Hip-Hop/Dance+

Aniek Ekpoudom *Where We Come From: Rap, Home And Hope In Modern Britain* book, Faber, 18 January 2024. Due: December (8) **Nicki Minaj** *Pink Friday 2*, Republic.

Indie

*Moping In Style – A Tribute To **Adam Green*** (Moldy Peaches), with **Father John Misty**, **Regina Spektor**, **Devendra Banhart**, **Lou Barlow** (Dinosaur Jr), **Sean Lennon**, **The Lemonheads**, **The Cribs**, **The Libertines**, **The Lemon Twigs**, **Jenny Lewis** (Rilo Kiley), **Kyp Malone** (TV On The Radio), **Ben Kweller**, Capitaine, 1 December. ■ An **American Analog Set** box, with *The Fun Of Watching Fireworks*, *From Our Living Rooms To Yours*, *The Golden Band*, Numero, 2024. ■ **Starsailor** *Where The Wild Things Grow* CD, 180g LP, lilac LP, test-pressing LP, cassette (three colour variants), 2CD with four bonuses, Townsend, 22 March 2024. ■ **Carter USM** *1992: The Love Album* blue, yellow 2LP; 3CD/DVD box with unissued *The Live Album – Pyramid Stage, Glastonbury*, *Live In Norwich*, mix with **Ian Dury**, DVD with *What Do You Think Of The Programme So Far?*, three TV clips, Chrysalis, 19 January 2024. ■ **Suede** *Autofiction Expanded* 3CD, with six-track *Extras & Rarities* (one unissued), 11-track *Live*, UK, March 2023, BMG, 8 December. ■ The Wild Swans' **Paul Simpson** *Revolutionary Spirit* book, Jawbone, 5 December. Due: 2024 **Cast** *Love Is The Call*, **Coldplay** *Moon Music*, [TBC]. ➤

TINA TURNER

QUEEN OF ROCK 'N' ROLL

HUGE COMPILATION OF 55 TRACKS SPANNING TINA'S LEGENDARY 50 YEAR SOLO CAREER THROUGH HER SINGLES ON 3CD & 5LP SETS, ALSO AVAILABLE AS 12-TRACK VINYL.

ORDER NOW

THETINATURNER.COM

Parlophone

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we foresee new music coming from **Santana**, **Taylor Swift**, **The Offspring**, **Offset**, **Rihanna**, **Down**, **John Francis**, **Gojira**, **TI**, **Kreator**, **Oliver Wakeman**, **Cast**, **Blink-182**, **The Shins**, **Elton John**, **WASP**, **Frank Ocean**, **Skid Row**, **Sheppard**, **Courtney Love**, **Jean-Michel Basquiat**, **S Club**, **Dark Tranquillity**, ex-All About Eve's **Julianne Regan & Tim Bricheno**, **Björk**, **Carly Rae Jepsen**, **Halestorm**, ex-Guns N' Roses' **Ron 'Bumblefoot' Thal**, Little Mix's **Perrie Edwards**, Tesla's **Dave Rude**, Foals' **Yannis Philippakis/Tony Allen**, Slayer's **Kerry King**, **Slower** (on Heavy Psych Sounds), **Wale** (Def Jam), **Interlaker** (Hassle), **Fireball Ministry** (Ripple); a **Gordon Giltrap** reissues vinyl box set; **Pete Townshend**'s *The Age Of Anxiety* rock opera; and another **Britney Spears** memoir om 2024.

CELLULOID HEROES

Projects due include Toby Genkel's *High In The Clouds* animation film, soundtracked by **Michael Giacchino**, with voiceover and six new songs from **Paul McCartney**, via Gaumont in 2026; a **Heart** biopic; Barry Levinson's *Assassination* film, with **Courtney Love**; Magnolia Pictures' *Immediate Family* documentary film, with **James Taylor**, **Keith Richards**, **Don Henley**, **Stevie Nicks**, **Jackson Browne**, **David Crosby**, **Carole King**, **Phil Collins**, **Linda Ronstadt**, in cinemas, 12 December; *Getting It Back: The Story Of* ***Cymande*** documentary film, with **DJ Maseo** (De La Soul), **Jazzie B** (Soul II Soul), **Jim James** (My Morning Jacket), **Cut Chemist**, **Mark Ronson**, **Louie Vega**, in cinemas, 16 February 2024; Rush's **Geddy Lee** *Asks: Are Bass Players Human Too?* four-part TV series, with **Krist Novoselic** (Nirvana), **Les Claypool** (Primus), **Melissa Auf Der Maur** (Hole), **Rob Trujillo** (Metallica), Paramount+, 8 December; David Heilbroner's ***Dionne Warwick:*** *Don't Make Me Over* documentary, CNN TV, 1 January 2024; a **Kreator** documentary film, in 2025; a **BB King** documentary film and a biopic; **John Lennon** *Murder Without A Trial* documentary series, Apple TV+; a **Dokken** documentary film on Netflix; the *10 Lives* animated film, soundtracked by ex-One Direction's **Zayn Malik**; an S Club documentary film; Alex Scharfman's *Death Of A Unicorn* film, soundtracked by **John & Cody Carpenter/Daniel Davies**, in 2024; Ron Howard's *Eden* film, soundtracked by **Hans Zimmer**; Elza Kephart's *Bjorn Of The Dead* horror movie, with **Bruce Dickinson**; *The Most Beautiful* **Prince** biopic, via Crazy Leg Features; Mark Anthony Green's *Opus* film, soundtracked by **Nile Rodgers/The Dream**; F Gary Gray's *Lift* film, on Netflix, 12 January 2024, soundtracked by **Dominic Lewis**/**Guillaume Roussel**; Lisa Salztman's *With A Little Help From My Friends* **Joe Cocker** biopic.

KIT & CABOODLE

Metallica's **Kirk Hammett** has a 1979 Flying V guitar out via Epiphone; Arch Enemy's **Jeff Loomis**'s Signature Kelly guitar is out via Jackson Guitars; Testament's **Steve Di Giorgio** has a Signature SDGB1 bass out via Ibanez.

BLUES

January 2024 (26) **Danielle Nicole** *The Love You Bleed*, co-producer Tony Braunagel (Taj Mahal), Forty Below.

DANCE+

February 2024 (16) **Talk Show** *Effigy*, producer Remi Kabaka Jr (Gorillaz), Missing Piece.

INDIE

December (8) **Breeze** *Sour Grapes*, producer Josh Korody (Fucked Up), Hand Drawn Dracula, **The Rhythm Method** *Peachy*, producer **Bill Ryder-Jones** (ex-The Coral), Moshi Moshi.

JAZZ

2024 **Julian McGregor-Smith** *Road To Anywhere*, producer Julian Hinton (Rod Stewart), Lateralize.

METAL

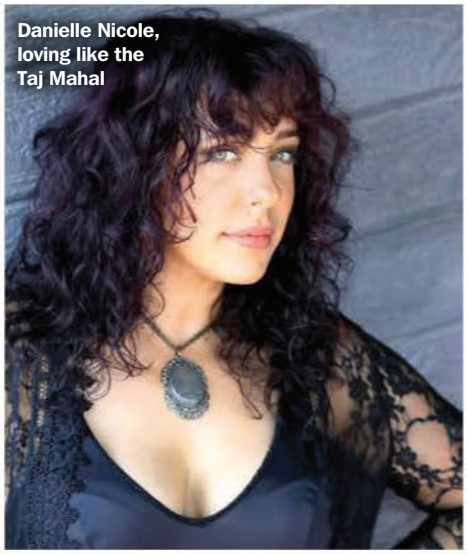
December (29) **Dominum** *Hey Living People* CD, clear LP, each with card, pen, calendar, bag, producer Felix Heldt (Visions Of Atlantis), Napalm January 2024 (26) **The Survival Code** *Whispers Of Woe* CD with two bonuses, book/LP adding two, producer Matt Hyde (Slipknot), Good Deeds.

POP

February 2024 (16) **Les Amazones D'Afrique** *Musow Danse* CD, LP, producer Jacknife Lee (U2), Real World.

ROCK

December (7) **Health** *Rat Wars* LP, cassette, producer Stint (Demi Lovato), Loma Vista February 2024 (23) **Sons Of Liberty** *The Detail Is In The Devil*, producer **Josiah J Manning** (Kris Barras), Sons Of Liberty.



Danielle Nicole, loving like the Taj Mahal

The Third way

Jack White's stable hosts independent record label fair in London

On 10 December, the Third Man label has a free record fair with DJs at London Bridge Omeara. Along with wares from Third Man, those offering rarities include 4AD, AD93, All Flowers Group, Be With, Bella Union, Brace Yourself, Communion, Dash The Henge, Drag City, Ecstatic Peace Library & Daydream Library Series, Erased Tapes, French Workwear, Ghostly Recordings, Heavenly Recordings, Honest Jon's, Late Night Tales, Mute, Ninja Tune, Numero, Otoroku, Partisan, Sacred Bones, Rough Trade, Secretly Group, Sonic Cathedral, So Young, Soundway, Speedy Wunderground, The State51 Conspiracy, Stones Throw, Sunday Best Recordings, Tatty Devine, and Unified Goods.

See thirdmanrecords.com.

Third Man: capital fare

Metal

Manowar *The Sign Of The Hammer 40th* is due 2024, and a new studio set in 2025. ■ **The Cards** *Generation Jukebox*, with **Paul Quinn** (ex-Saxon), **Harrison Young** (Doro), **Koen Herfst** (Vandenberg), is out via thecardsofficial.com. ■ **DragonForce** *Warp Speed Warriors* LP, orange, purple, turquoise LPs, CD with bonus, *Deluxe* box with 2CD, five bonuses, wristband, poster, keyring/pendant, gym bag, Napalm, 15 March 2024. ■ System Of A Down's **Serj Tankian** *Down With The System* hardback, audiobook, Headline, 14 May 2024. ■ **Avenger** *Steel On Steel* 3CD, bonuses, Dissonance, 12 January 2024. Due: December (15) **Evergrey** *From Dark Discoveries To Heartless Portraits*, Napalm May 2024 **Scheitan** *Songs For The Gothic People*, The Circle Music September **Exodus**'s latest TBC **King Diamond** *The Institute*, [TBC].

Prog/Avant

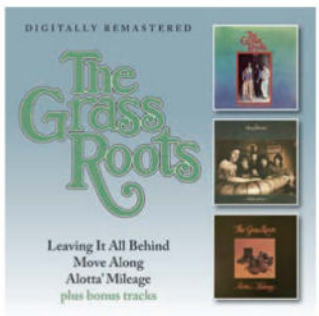
Cyan *Pictures From The Other Side* CD/DVD, with 5.1 mix, six promo videos, tigermothshop.co.uk, 17 November. ■ **The Bevis Frond** *An Introduction To*, three unissued, Fruits De Mer, 9 December. ■ **Peter Gabriel** *i/o* 2CD, two 2LPs, with *Bright-Side*, *Dark-Side* mixes, 2CD/BDA adding Dolby Atmos *Inside* mix, 4LP/2CD/BDA/book/poster box, Universal, 8 March 2024. ■ **Magnum** *Here Comes The Rain* CD, 2LP, blue, splatter 2LPs, CD/DVD with *Live At KK's Steel Mill*, slipcased box with orange 2LP, CD/DVD, live 2CD, umbrella, poster, photo, sticker, Napalm, 12 January 2024. ■ **Fruupp** box, with CD/DVD, book, poster, postcards, badge, 2024, [TBC]. ■ Bob Minkin's *Just Phil* photobook on Grateful Dead's **Phil Lesh**, due May 2024, had a kickstarter.com campaign to 17 November, subscribers offered *Signature Edition*, slipcased, expanded *Collector's Edition* with signed/numbered photo, author lunch. ■ **Pink Floyd** *Atom Heart Mother Special* CD/BD box, with revamped *Live Hakone Aphrodite 1971* video, documentary, 7", photobook, repro pamphlet, poster, ticket, flyer, pinkfloyd.com, 8 December. ■ **Baker Gurvitz Army** *Neon Lights* 3CD/2DVD, bonuses, **Family** *It's Only A Movie Remastered & Expanded* 2CD, bonuses, **Anthony Phillips** *Slow Dance* 2CD, bonuses, Esoteric, 26 January 2024. ■ **Porcupine Tree** *Closure/Continuation Live* 17-track 4LP, 21-track DVD/BD, DVD/BD box with 5.1, Dolby Atmos, bonuses, Music For Nations, 8 December. Due: December (1) Utopia's **Kasim Sulton** *Live Bootleg*, *3*, Deko, **Bill Nelson** *Starlight Stories*, billnelson.com (15) **Pallas** *The Messenger*, bandcamp.com January 2024 (26) **Wil Malone** *Old Feet New Socks* 3CD, Morgan Blue Town.

Pop+

Belinda Carlisle *Decades Vol 2* 4CD/book, with *Real*, *A Woman & A Man*, *Voila*, *Wilder Shores*, **Kiki Dee** *The Ariola And EMI Years* 4CD/signed print, with *Perfect Timing*, five bonuses, unissued *Two Sides To Every Story*, *Angel Eyes*, 12-track *Bonus Tracks* (three unissued), Edsel, 12 January 2024. ■ **Bananarama** *Glorious: The Ultimate* ➤

A MERRY CHRISTMAS FROM BGO

For these and more great releases, visit our website at www.bgo-records.com

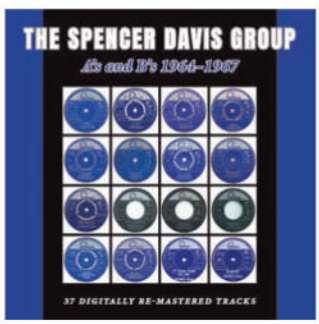


THE GRASS ROOTS
Leaving It All Behind / Move Along / Alotta' Mileage + bonus tracks
BGOCD1510

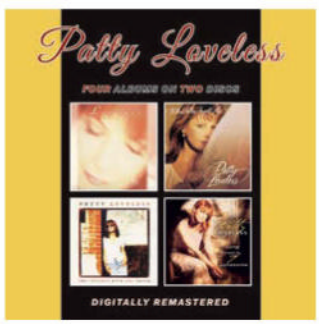
DOC HOLLIDAY
Doc Holliday / Doc Holliday Rides Again / Modern Medicine
BGOCD1509

WAYLON JENNINGS
Lonesome, On'ry & Mean / Honky Tonk Heroes / This Time / The Ramblin' Man + bonus tracks
BGOCD1496

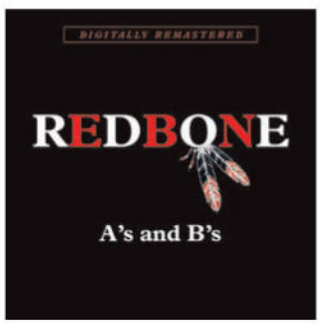
GEORGIE FAME
Yeh Yeh / Get Away / Hall Of Fame + bonus tracks
BGOCD1500



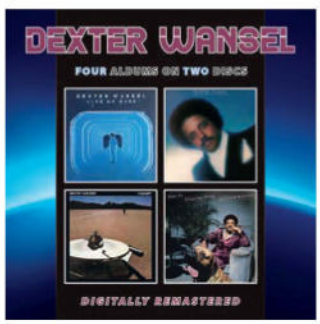
THE SPENCER DAVIS GROUP
A's and B's 1964–1967
BGOCD1492



PATTY LOVELESS
Only What I Feel / When Fallen Angels Fly / The Trouble With The Truth / Long Stretch Of Lonesome
BGOCD1507

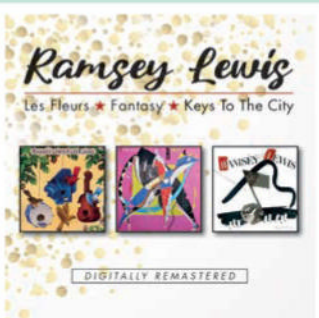


REDBONE
A's and B's
BGOCD1488



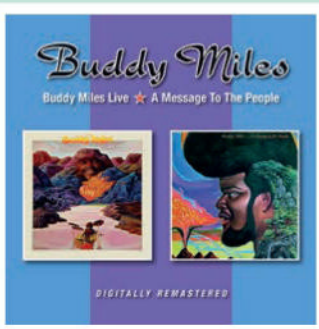
DEXTER WANSEL
Life On Mars / What The World Is Coming To / Voyager / Time Is Slipping Away
BGOCD1490

POCO
The Sony/AMG A's and B's
BGOCD1489



RAMSEY LEWIS
Les Fleurs / Fantasy / Keys To The City
BGOCD1491

GENE CLARK
White Light / Roadmaster
BGOCD1494



BUDDY MILES
Buddy Miles / A Message To The People
BGOCD1493

UK customers: buy any 2 CDs from the website, get free shipping (normal postage applies for 3 or more CDs)

BGO RECORDS

All BGO Records new releases are available from Amazon and all good record shops or online at www.bgo-records.com

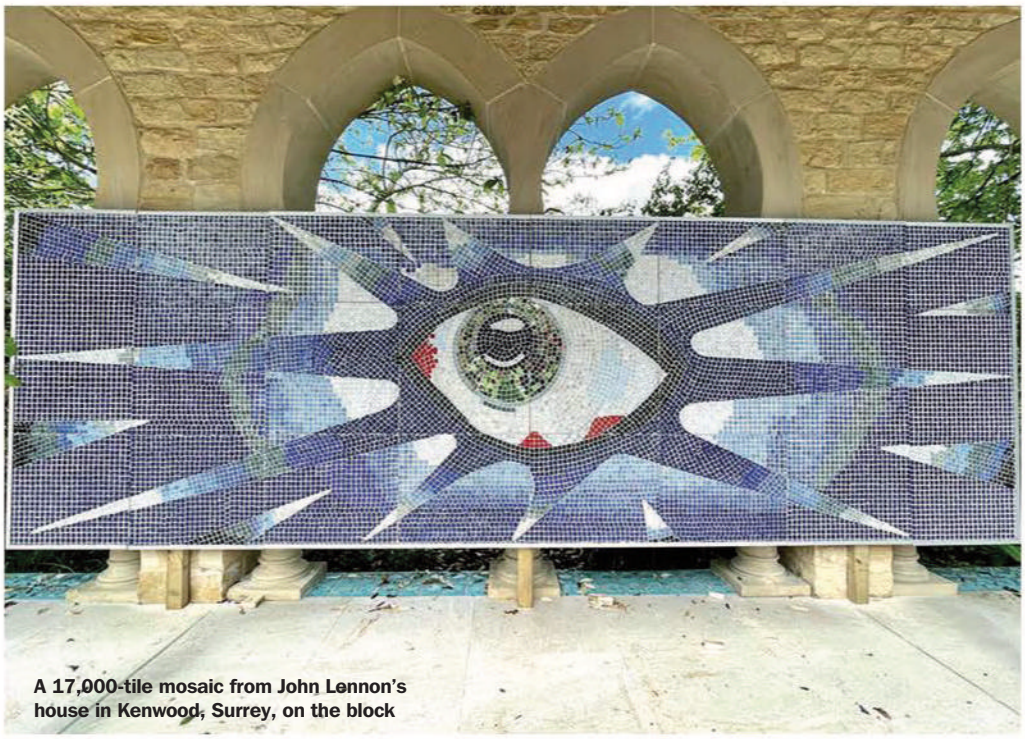
For a free BGO Records text catalogue listing and order form, please email mike@bgo-records.com or call **01284 724406**

BGO Records, 7 St Andrews Street North, Bury St Edmunds, Suffolk IP33 1TZ • Distributed in the UK by Proper Music

Memorabilia lane
Auction houses around the world

On 18 October, Green Day's **Billie Joe Armstrong** offered guitars, cabinets, equipment via reverb.com, on 23 October, Fall Out Boy's **Pete Wentz** offered 50 signed guitar bundles and, on 8 November, **Bullet For My Valentine** offered 100-plus items of equipment, pedals, effects, drum kit. ■ A 1-2 November auction by Dalshire, Carrolton, Texas, included handwritten lyrics from **Bob Dylan**, **Noel Gallagher**, **John Lennon**/hat, **Michael Jackson**/hat/guitar/handwritten lyrics, **Prince**/guitar, **Elvis Presley**/guitar, **The Doors**, **Jimi Hendrix**, **The Beatles**, **Paul McCartney** jacket/guitar. ■ An 18-20 November auction by ha.com included a **Grateful Dead** archive, **The Beatles** *Yesterday & Today* 'butcher cover' LP. ■ Upcoming omegaauctions.co.uk sales include 23 January, vinyl, 13 February 2024, music memorabilia. ■ An 11 November auction via e.givesmart.com included signed instruments from **Taylor Swift**, **Mötley Crüe**, **Barry Gibb**, **Stewart Copeland**, **Dave Matthews**, **Rick Allen** (Def Leppard), **Godsmack**, **Styx**, **Steve Gadd** (ex-Journey), **James Gadson** (Marvin Gaye), **Peter Criss** (ex-KISS), **Steve Lukather** (Toto), **Denny Seiwell** (Wings), **Matt Sorum** (Guns N' Roses), **Devon Allman**, **Duane Trucks** (Widespread Panic), **Gina Schock** (The Go-Go's), **Erik Eldenius** (Billy Idol). ■ On 19 October, Bad Religion's **Greg Hetson** offered a custom guitar, amps, cases, equipment, via analogr.com. ■ REM's **Mike Mills** 4,000 sq ft, four-bed, three-bath Los Angeles house, with fish tank, was offered in October via realtor.com, $6 million. ■ **Jerry Lee Lewis**' 4,775 sq ft, six-bed, six-bath ranch, with bar, pool, storage building, barn, Nesbit, Mississippi, was offered in October via redfin.com, $1.6 million. ■ A 14 November charity auction via juliensauctions.com included handwritten lyrics from **Rick Springfield**, **Celine Dion**, **Garth Brooks**, **Hozier**, **Eric Church**, **Eagles**, **Brenda Lee** shoes, signed/lyrics on guitars from **Melissa Etheridge**, **Keith Urban**, **Joe Bonamassa**, **Kenny Chesney**, **Kelsea Ballerini**, **Jelly Roll**, **Chris Stapleton**, **George Strait**, **Jason Aldean**, **Lainey Wilson**, **Luke Bryan**, **Maren Morris**, **Sara Evans**, **Tenille Towns**, **The Band Perry**, **The Oak Ridge Boys**, **Thomas Rhett**, **Tim McGraw**. ZZ Top's **Dusty Hill** collection of 1,200-plus items, including instruments, notably a fur-lined bass (estimate, $120,000), gear, clothing, jewellery, is exhibited at 915, Slocum Street, Texas, to 7 December, and auctioned 7-9 December. ■ **Lil Uzi Vert**'s 59,128 sq ft, five-bed, six-bath house, with jacuzzi, pool, 1.35 acres, Bell Canyon, California, was offered in October via Compass, $5.999 million. ■ In October, **Alan Jackson**'s Merritt yacht was offered via northropjohnson.com, $8.2 million. ■ **Jennifer Lopez**'s 12,880 sq ft, nine-bed, 13-bath house, Bel Air, California, with pool, cinema, bar, games room, theatre, spa, gym, library, lake, beach, nine acres, sold in October via Carolwood, $34 million. ■ November sales via ICZ Auctions, Palm Habor, Florida, included (3) **The Beatles** signed guitar (9) handwritten lyrics from **Janis Joplin**, **John Lennon**, **Jim Morrison**. ■ A 29 November charity auction via bonhams.com included **John Lennon** drawing, swimming pool mosaic, **Marc Bolan** handwritten lyrics, letters, drawings, unpublished 7" artwork, Slade's **Noddy Holder** 7" artwork. ■ The 12th series of BBC TV's *Fake Or Fortune?* is due in 2024 and is expanding from art investigations to music and film memorabilia. It's seeking items, such as purported rock star instruments, with photos of them, for consideration via fakeorfortune@bbc.co.uk. ■ Rush's **Geddy Lee** baseball memorabilia is offered via christies.com, 6 December. ■ Extreme's **Nuno Bettencourt**'s five-bed, seven-bath house, with pool, spa, garage, guesthouse, cabin, Beachwood Canyon, Los Angeles, was offered in November via PLG Estates, $3.95 million. ■ **Sammy Hagar**'s 2015 Ferrari LaFerrari car is offered via barrett-jackson.com, 27 January 2024. ■ **Britney Spears**' former 2,299 sq ft house in Kentwood, Los Angeles, was offered via realtor.com in November, $1.2 million.

Off-road: Sammy Hagar



A 17,000-tile mosaic from John Lennon's house in Kenwood, Surrey, on the block

Pop cont'd+

Collection 40-track gold 3LP, 2CD, double-cassette, two new cuts, *Deluxe* red 3LP/book, 3CD/book/signed print with 10 bonuses; *The Highlights* red LP, London, 8 March 2024. ■ **The Alter Egos** *The True North* CD, LP, with Midnight Oil's **Peter Garrett**, **Martin Rotsey**, Sony, 15 March 2024. ■ An **Elton John** *Platinum Edition* pinball with numbered plaque is out at $12,000, and 1,000-unit *Collector's Edition* with extra LEDs at $15,000, via Jersey Jack Pinball. ■ Sugababes' **Siobhan Donaghy** *Revolution In Me* green LP, 2CD with 16 bonuses, London, 8 December. ■ **Depeche Mode** *Strange/Strange Too* DVD, BD, 11 videos, six unissued bonuses, Sony, 8 December. ■ **West Coast Consortium** *All The Love In The World* 3CD, bonuses, Grapefruit, 12 January 2024. ■ **Kate Bush** *Hounds Of Love: The Baskerville Edition* LP, alternate artwork including LED light, *The Boxes Of Lost At Sea* two boxes, each with white LP including LED, framed artwork, The State51 Conspiracy, 1 December. ■ Patrick Clarke *Bedsitland: The Strange Worlds Of* ***Soft Cell*** book, Manchester University Press, 3 September 2024. ■ **Alicia Keys** *The Diary Of Alicia Keys 20* coloured 2LP/7", with unissued instrumental, is out via Urban Outfitters, 1 December, along with a Dolby Atmos mix DL, with nine bonuses (including unissued cut), while a pop-up store featuring unseen album artwork/memorabilia, is at Awake, Orchard Street, New York, 1-2 December. A 3LP with alternate takes, remixes, live cuts from New York Webster Hall, December 2023, is due via Vinyl Me, Please, in 2024. ■ The University Of California Berkeley College's Haas School Of Business offers a 13-week *Artistry & Entrepreneurship: Taylor's Version* course on **Taylor Swift** from spring 2024. ■ *The Faithful: A Tribute To Marianne Faithfull*, with **Tracy Bonham**, **Tanya Donelly**, **Cat Power & Iggy Pop**, **Shirley Manson & Peaches**, **Joan As Policewoman**, **Nicole Atkins & Jim Sclavunos**, **Lydia Lunch**, In The Q, 8 December. ■ **Go West** *Dancing On The Couch Expanded* 2LP, with bonuses (one unissued), 3CD/DVD, adding unissued audio/video of London Hammersmith Odeon, 1987, promo clips, Chrysalis, 26 January 2024. ■ **Simple Minds** *Acoustic In Concert* CD/BD, London Hackney Empire, November 2016, Mercury Studios, 1 December. Due: December (1) **Crowded House** *Live 92-94* 2CD, Black Box (8) **D:Ream** *The Best Thing* 2CD, New State January 2024 (19) **Neil Diamond** *The Thank You Australia Concert* DVD, Eagle Rock. ➤

Kate Bush: albums as artwork

Photo: (Sammy Hagar) barrett-jackson.com

nonesuch

AVAILABLE NOW ON NONESUCH RECORDS

THOMAS ADÈS, LOS ANGELES PHILHARMONIC, GUSTAVO DUDAMEL & LOS ANGELES MASTER CHORALE

Dante

'Adès at his sophisticated best. The LA Phil and Dudamel have been entrusted with the first recording. The result is compelling.' – **The Times**

DARCY JAMES ARGUE'S SECRET SOCIETY

Dynamic Maximum Tension

'Railing against authoritarianism and disinformation, this music has an edge. A heady elixir of the past, the present and an imagined future. A strong and vital voice, music of enduring value.' – **Jazzwise**

SAM GENDEL

COOKUP

'A startling collection of '90s and '00s R&B classics reimagined as neo-stained minimalist soundscapes.' – **Record Collector**

RHIANNON GIDDENS

You're the One

'There are sassy, wronged woman soul stompers, tears-in-your-beer country-soul ballads, gutsy feminist country and gorgeous jazz balladry.' – **Record Collector**

BRAD MEHLDAU

Your Mother Should Know: Brad Mehldau Plays The Beatles

'Mehldau's highly expressive touch and use of rubato and dynamics are nothing less than exemplary and unexpected twists add a new dimension to the material. It's a recipe that's likely to satisfy both jazz lovers and dedicated Beatles fans alike.' – **Jazzwise**

NATALIE MERCHANT

Keep Your Courage

'It's been 30 years since Merchant announced she was quitting 10,000 Maniacs to go it alone. Since her solo debut, she's led one of the most individualistic careers of any artist of her standing. *Keep Your Courage* is her first of all-new material in nine years. It's also her most beautiful in decades.' – **Mojo**

RACHAEL & VILRAY

I Love A Love Song!

'A lovingly wrought homage to the style, sound and sumptuous sophistication of jazz from the 1930s and '40s. Exquisitely executed.' – **Record Collector**

CÉCILE McLORIN SALVANT

Mélusine

'Remarkable. Beautifully recorded, Salvant continues to confound and delight at every turn.' – **Jazzwise**

MOLLY TUTTLE & GOLDEN HIGHWAY

City of Gold

'Fast becoming modern bluegrass's most prominent asset. A natural successor to Alison Krauss & Union Station.' – **Uncut**

VAGABON

Sorry I Haven't Called

'Three albums into her career, Vagabon has found a radical new voice. Her latest has taken a turn towards the communal joy and catharsis of the dancefloor.' – **Observer**

NONESUCH.COM

Altogether Now
Noteworthy guest-spots this month

Adwaith's latest, Libertino, 2024: Manic Street Preachers' **James Dean Bradfield**.
BJØRKØ *Heartrot*, Svart, 1 December: Amorphis colleague **Tomi Joutsen**, **Jeff Walker** (Carcass), **Marco Hietala** (Nightwish), **Stian Thoresen** (Dimmu Borgir).
Bolts Of Melody *Film Noir*, Outer Battery, 19 January 2024: **J Mascis** (Dinosaur Jr), **The Besnard Lakes**.
Circle Jerks' latest, [TBC]: **Tim Armstrong** (Rancid).
Church Chords *Elvis, He Was Schlager* LP, Otherly Love, 23 February 2024: **Devin Hoff** (Julia Holter), **Ben Boye** (Bonnie "Prince" Billy), **Sam Barsh** (Kanye West), **Nels Cline** (Wilco), **Jeff Parker** (Tortoise), **Kenny Wollesen** (Tom Waits), **Nate Walcott** (Red Hot Chili Peppers), **Kristin Slipp** (Dirty Projectors), **Thalma De Freitas** (Kamasi Washington), **Genevieve Artadi** (Thundercat).
Eightlock *Lions Roaring In Quicksand*, Steele, 1 December: **Dennis Chambers** (Santana), **Gregory Grainger** (Whitney Houston), **JuJu House** (Roberta Flack).
Exit Eden *Femmes Fatales* CD, LP, red LP, Napalm, 12 January 2024: **Marko Hietala** (ex-Nightwish).
Amaro Freitas *Y'Y*, Psychic Hotlines, 1 March 2024: **Jeff Parker** (Tortoise), **Shabaka Hutchings**.
Ex-Westlife's Niall Horan *The Show: The Encore* CD, coloured 2LP/book, nine bonuses, Universal, 5 April 2024: **John Legend**.
Keyon Harrold *Foreverland*, Concord Jazz, 19 January 2024: **Laura Mvula**, **Common**, **Robert Glasper**, **Greg Phillinganes** (Michael Jackson), **PJ Morton** (Maroon 5).
Mary Halvorson *Cloudward*, Nonesuch, 19 January 2024: **Laurie Anderson**.
Warren Haynes *The Benefit Concert Vol 20* 15-track orange, red, blue, purple LPs, 2CD/DVD with 19-track 2CD, 16-track DVD, 3CD/2BD, adding 12/24 tracks, Evil Teen, 8 December: **Gov't Mule**, **Dave Grohl**, **Eric Church**, **Joe Bonamassa**, **Grace Potter**, My Morning Jacket's **Jim James**.
IDLES *Tangk*, Partisan, 16 February 2024: **James Murphy**, **Nancy Whang** (LCD Sound System).
Jose James *1978*, josejamesmusic.com, 5 April 2024: **Pedrito Martinez** (Camilla Cabello).
KillerStar CD, LP, 180g LP, Vintage League, 1 March 2024: **Mike Garson**, **Earl Slick**, **Gail Anne Dorsey**, **Mark Plati**, **Tim Lefebvre**, **Emm Gryner**, **Donny McCaslin** (David Bowie).
Kid Kapichi *There Goes The Neighbourhood*, Spinefarm, 15 December: **Suggs** (Madness).
Ben Lumsdaine *Murmuration Without End* cassette, International Anthem, 8 December: **Dustin Lorenzi** (Bon Iver), **John Raymond** (Sara Bareilles).
Gaby Moreno *Dusk*, Cosmica, 16 February 2024: **Van Dyke Parks**, **Marc Ribot**, **Oscar Isaac**.
My Glass World *Assorted Marvels*, Luxury Noise, 15 January 2024: **Sean Read** (Dexys).
Laena Myers *LUV (Songs Of Yesterday)* CD, LP, Taxi Gauche, 23 February 2024: **Nick Murray** (Cate Le Bon).
Ex-Spock's Beard's Neal Morse *The Restoration: Joseph, Pt 2* CD, LP, Frontiers, 12 January 2024: **Ted Leonard**, **Nick D'Virgilio** (Spock's Beard), **Ross Jennings** (Haken), **Jake Livgren** (Kansas).
MGMT *Loss Of Life* CD, LP, splatter LP, Mom + Pop, 23 February 2024: **Christina & The Queens**.
Lau Noah *A Dos*, launoahmusic.com, 12 January 2024: **Chris Thile** (Nickel Creek), **Jacob Collier**.
Jim Peterik & World Stage *Roots & Shoots Vol 1*, Frontiers, 12 January 2024: **Kevin Cronin** (REO Speedwagon), **Don Barnes** (.38 Special), **Mark Farner** (Grand Funk Railroad), **Kelly Keagy** (Night Ranger).
P!nk *Trustfall Deluxe*, eight bonuses, RCA, 1 December: **Sting**, **Brandi Carlile**.
Spiritual Deception *Semitae Mentis*, Amputated Vein, 9 February 2024: **Karl Sanders** (Nile).
Brad Stank *In The Midst Of You*, Sunday Best, 26 January 2024; **Sean O'Hagan** (The High Llamas), **Joe Watson**, **Andy Ramsey** (Stereolab).
Serpentwithfeet *GRIP*, Secretly Canadian, 16 February 2024: **Ty Dolla $ign**.
Ex Hex's Mary Timony *Untame The Tiger*, Merge, 26 February 2024: **David Christian** (Yeah Yeah Yeahs' Karen O), **Brian Betancourt** (Devendra Banhart).
The Veronicas *Go This Summer*, Big Noise, 2024: **Travis Barker** (Blink-182).
Per Wiberg *The Serpent's Here*, Despotz, 9 February 2024: **Tor Sjoden** (Viagra Boys).
Joe Wong *Mere Survival*, [TBC], 2 February 2024: **Matt Cameron** (Soundgarden), **Nate Mendel** (Foo Fighters), **Jim Keltner** (John Lennon), **Money Mark** (Beastie Boys), **Joey Waronker** (REM).

Keyon Harrold: brass forever

The Veronicas: Blink, but don't miss 'em

Post-/Punk

Purple Hearts *Extraordinary Sensations* 3CD, bonuses, Cherry Red, 12 January 2024. ■ **The Fall** *The Real New Fall LP* LP, 5CD with bonuses, Cherry Red, 26 January 2024. ■ Wire's **Colin Newman** *Bastard* eco-LP; 2CD with 12 bonuses (four unissued), Swim, 26 January 2024.

Rock

Jeff Tamarkin ***Carlos Santana*** photobook, Insight Editions, 23 April 2024. ■ **Mott The Hoople** *All The Young Dudes 50th* 2CD, white, orange, 180g 2LPs, including 13-track *Rare Mixes & Session Tracks*, box with 2CD, 2LP, 12", two posters, book, three prints, repro fan club card, numbered certificate, Madfish, 8 December. ■ **Wishbone Ash**'s *Argus* print and numbered/band-signed edition are out 6 December via thefloodgalleryargus.com. ■ **Neil Young** *Before And After* CD, LP, clear LP, BD with Dolby Atmos mix, Reprise, 8 December. ■ Joel Selvin *Drums And Demons: The Tragic Journey Of **Jim Gordon*** (The Wrecking Crew) book, Diversion, 27 February 2024. ■ **The Black Crowes** *The Southern Harmony And Musical Companion* LP, 2CD with nine bonuses, Universal, 15 December. ■ **The Long Ryders** *Native Sons Expanded* 3CD, bonuses, Cherry Red, 12 January 2024. ■ **Mama's Boys** *Runaway Dreams* 5CD, bonuses, **Alcatrazz** *Rock Justice* 4CD, bonuses, HNE, 26 January 2024. ■ **Jim Capaldi** *The Outside Years* 4CD, bonuses, **Jack Bruce** *Smiles And Grins Broadcast Sessions 1970-2001* 4CD/2BD, bonuses, Esoteric, 26 January 2024. ■ The *Modstock – 60 Years Of Mod* festival, with **PP Arnold**, ex-The Who's **Kenney Jones**, scooter/boat rides, is at London venues, 29-31 March 2024. See newuntouchables.com/modstock. ■ **Ultrasonic Grand Prix** *Instafuzz*, with **Barrie Cadogan** (Little Barrie), Don Delux, 19 January 2024. ■ **America** *Holiday* BDA, with quad mix, Rhino, 8 December. ■ **The Grandmaster** *Black Sun*, with **Jens Ludwig** (Edguy), Frontiers, 12 January 2024. Due: December (1) **Gene Loves Jezebel** *X-Love Death Sorrow* (29) **Head East** *Full Circle*, Cleopatra January 2024 (19) QOTSA's **Nick Oliveri** *N.O. Hits At All Vol 8*, 9, Heavy Psych Sounds February ex-KISS' **Ace Frehley** *10,000 Volts* April Kobra & The Lotus's **Kobra Paige** [TBC].

Reggae/Soul+

Dennis Brown/Al Campbell *The Exit/Hold Your Corner Expanded*, bonuses, **Lloyd Charmers** *Reggae Is Tight/Reggae Charm Expanded* 2CD, bonuses, Suburban Studs *Slam Expanded* 2CD, bonuses, Dr Bird, 12 January 2024. ■ **Archie Bell & The Drells** *The Albums 1968-79* 5CD, bonuses, Robinsongs, 12 January 2024. ■ ***Spinners***, BDA, with quad mix, Rhino, 8 December. Due: January 2024 (26) **Jah Tomas** *Dancehall Stylee/Nah Fight Over Woman/Tribute To Reggae King Bob Marley* 2CD, Burning Sounds. ➤

Photos: (The Veronicas) Zac Bayly ; (Keyon Harrold) Kwafu Alston

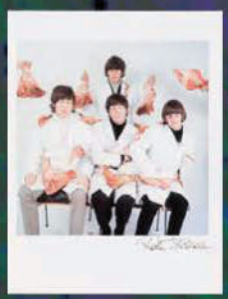
MUSIC MEMORABILIA & CONCERT POSTERS

Signature® Auction | Christmas 2023

Accepting Consignments

The Beatles Original Copy of Mersey Beat Vol. 1, No. 13 (UK, 1962)

Sold for $16,250



The Beatles Yesterday and Today Photo Outtake From Original Negative Signed Twice by Bob Whitaker

Sold for $7,500

The Beatles-Meet the Beatles! Very Rare Sealed Mono Vinyl LP (Capitol, T 2047).

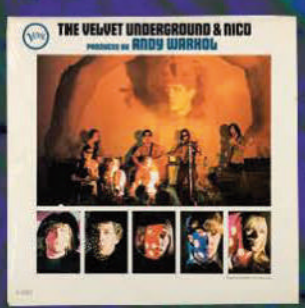
Sold for $6,875

The Beatles Signed "Star Pics" Photograph.

Sold for $16,250

Led Zeppelin Self-Titled Classic Records (48) Vinyl LP Box Set (Atlantic, RTH 3001-45).

Sold for $10,000



The Velvet Underground and Nico Sealed Mono Vinyl LP

Sold for $13,750

Sun Ra Super-Sonic Jazz Mono First Pressing Vinyl Record (Saturn Records, SR-LP 0216).

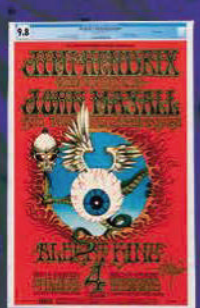
Sold for $11,875

Sonny Clark Cool Struttin' Test Pressing Vinyl LP (Blue Note 1588).

Sold for $9,375

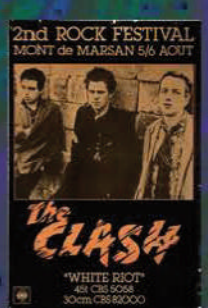
The Beatles 1966 Shea Stadium NY Concert Poster, Newly Found Unrestored Condition

Sold for $275,000



BG-105 Jimi Hendrix 1968 "Flying Eyeball" Concert Poster Signed by Rick Griffin, Graded 9.8

Sold for $175,000



The Clash 1977 French Concert Poster Touting Debut Single "White Riot."

Sold for $6,250

Billie Holiday 1949 "America's No. 1 Song Stylist" California Concert Poster

Sold for $40,000

Johnny Cash, June Carter, Carl Perkins 1968 Des Moines, IA Concert Poster

Sold for $6,875

INQUIRIES:

Pete Howard *Concert Posters* | **214.409.1756** | **PeteH@HA.com**
Garry Shrum *Music Memorabilia* | **214.409.1585** | **GarryS@HA.com**
Ari Crane *Vinyl Records* | **214.409.1856** | **AriC@HA.com**

DALLAS | NEW YORK | BEVERLY HILLS | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | BRUSSELS | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 50+ Categories
1.75 Million+ Online Bidder-Members

HERITAGE AUCTIONS

Paul R. Minshull #16591. BP 12-25%; see HA.com. Licensed by the City of New York #1364738/9-DCA. 73793

Twenty years of solo Omar Rodriguez-Lopez

Mars vault

At The Drive-In linchpin **Omar Rodriguez-Lopez**'s 20-year solo collection

The Mars Volta's **Omar Rodriguez-Lopez**'s complete solo works of 2004-2024 is out for Christmas as a 500-copy 57LP box, including two unissued sets, plus nine prints. *Pt I* includes *Omar Rodriguez-Lopez*, *A Manual Dexterity: Soundtrack Vol I*, *Se Die Bisonte*, *No Bufalo*, *Minor Cuts And Scrapes In The Bushes Ahead*, *Absence Makes The Heart Grown Fungus*, *Old Money*, *Megaritual*, *Despair* LPs, *The Apocalypse Inside Of An Orange*, *Calibration* 2LPs, (with **Damo Suzuki**) *Please Heat This Eventually*, & ***Lydia Lunch***, & ***Jeremy Michael Ward*** LPs. *Pt II* has *Cryptomnesia*, *Xenoplanes*, *Los Suenos De Un Higado*, *Solar Gambling*, *Sepulans De Miel*, *Ciencia De Los Inutiles*, *Tychozorente*, *Cizana De Los Amores*, *Mantra Hiroshima*, *You're Welcome*, *Un Escorpion Perfumado*, *Un Corazon De Nadie*, *Saber, Queres, Oscar Y Collar*, *Octopus Kool Aid* LPs, & ***John Frusciante*** LP. *Pt III* features *Unicorn Skeleton Mask*, *Woman Gives Birth To Tomato!*, *Equinox*, *Solo Extrano*, *Sworn Virgins*, *Corazones*, *Blind Works, Pious Swine*, *Aranas En La Sombra*, *Umbrella Mistress*, *El Bien Y Mal Nos Une*, *Cell Phone Bikini*, *Infinity Drips*, *Weekly Mansions*, *Zapopan*, *Nom De Guerre Cabal*, *Some Need It Lonely* LPs. *Pt IV* takes in *A Lovejoy*, *Roman Lips*, *Zen Thrills*, *Chocolate Tumor Hormone Parade*, *En Sayo De Un Desaparecido*, *Azul Mis Dientes*, *Gorilla Preacher*, *Killing Tingled Lifting Retreat*, *Solid State Mercenaries*, *Birth Of A Ghost*, *Doom Patrol*, *Live At Clouds Hill*, *Is It The Clouds?* LPs.

Soundtracks

Trainspotting 4k 5.1 BD/poster, with bonus documentaries, including Pulp's **Jarvis Cocker**, **Primal Scream**'s **Bobby Gillespie**, **Blur**'s **Damon Albarn**, **Leftfield**, **Underworld**, **Iggy Pop**, Criterion Collection, 30 January 2024. ■ **Danny Elfman**'s unissued *The Woman In The Window* is at dannyelfman.com.

Vintage/Jazz

Maria Elena Holly *Words Of Love* **Buddy Holly** photobook is due via Genesis Publications in 2024. ■ Yoshiji Kizaki *Elvis: Aloha From Hawaii – Thru The Eyes Of Apan* **Elvis Presley** photobook, elvispresleyshop.com, 8 January 2024. ■ **Charles Mingus** *Mingus Moves* BDA, with quad mix, Rhino, 8 December.

Buddy Holly book due

Got any news? Send it to tim.jones@metropolis.co.uk

Back to black

Vintage Notting Hill Carnival (left), and Aces Club, Count Shelly Sound System, Hackney, London, 1974

Exhibitions covering half a millennia and a century-plus, respectively, of black British music

The *Beyond The Bassline* exhibition, covering British black music from the early 1500s on, is due at the British Library, St Pancras, London, 26 April-26 August 2024. It spotlights a diverse range of artists and contributors, from Tudor musician, **John Blanke**, to 19th century composer, **Samuel Coleridge-Taylor**, and The Selecter's **Pauline Black**. It takes in record shops, venues, carnivals – notably London's Notting Hill annual event – community centres, DJs and producers, as well as audio-visual recordings on numerous formats, vintage audio equipment, posters, photos, paintings, clothing and correspondence. Highlights include a **Dennis Bovell** guitar and **Patti Flynn** 70s outfit, while the display includes new soundscapes, films and artworks. Additionally, panel displays and events focusing on regional/local scenes are on show at public libraries across the country.

A second exhibition, *The Music Is Black: A British Story*, is at London's new Victoria & Albert Museum East, opening in the Queen Elizabeth Olympic Park in 2025. It focuses on the evolution of black British music from 1900 onwards, taking in carnivals and festivals, clubs, MC battles, recording studios, radio stations, venues and record shops. The project includes immersive audio-visual displays, films, photos, prints, paintings, sculptures, flyers, posters, instruments, equipment, clothing and personal items. It features **Samuel Coleridge-Taylor**, **Winifred Atwell**, **Emile Ford**, **Janet Kay**, **Shirley Bassey**, **Joan Armatrading**, **Eddy Grant**, **Sade**, **Soul II Soul**, **Seal**, **Fabio & Grooverider**, **Goldie**, **Massive Attack**, **Tricky**, **Shabaka Hutchings**, **Kano**, **Little Simz**, **Jorja Smith**, **Nubya Garcia**, **Ezra Collective**, **Aswad**, **Steel Pulse**, **Linton Kwesi-Johnson**, **Benjamin Zephaniah**, **M People**, **Roni Size**, **Reprazent**, **Ms Dynamite**, **Dizzee Rascal**, **Speech Debelle**, **Benjamin Clementine**, **Skepta**, **Sampha**, **The Prodigy**, **Skunk Anansie**, **Stormzy**, **Jah Shaka**, **Slick Rick**, **Monie Love**, **Estelle**, **Floetry**, **Labrinth**, **FKA Twigs**, **Newham Generals**, **East Connection**, **Roll Deep** and **NASTY Crew**. In addition, it takes in **Dusty Springfield**, **Fleetwood Mac**, **Davy Graham**, **The Beatles**, **The Rolling Stones**, **Elisabeth Welch**, **Adelaide Hall**, **Paul Robeson**, **Jimi Hendrix**, **Bob Marley**, **Amii Stewart**, **Fela Kuti** and **Neneh Cherry**. Among the sub-/genres covered are Brit funk, lovers rock, 2 Tone, jungle, ragga, drum'n'bass, trip hop, garage, grime, rap, nu classic soul, dubstep, Afrobeat, drill, folk, blues, jazz, gospel, highlife, alt/R&B, West African jazz, calypso, steel pan, sound systems, rocksteady, ska and reggae.

See re the British Library, bl.uk, and for local displays, living-knowledge-network.co.uk, from February 2024. For the V&A, vam.ac.uk.

Photos: (Dennis Morris) Victoria & Albert Museum, London; (Notting Hill Carnival) Adrian Boot

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

16TH JANUARY: SOUL, REGGAE, JAZZ & BLUES

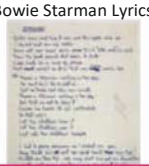
30TH JANUARY: BBC ARCHIVES PART 1

13TH FEBRUARY: MUSIC MEMORABILIA

14TH FEBRUARY: RARE & COLLECTABLE VINYL RECORDS

26TH MARCH 2024: THE BEATLES COLLECTION

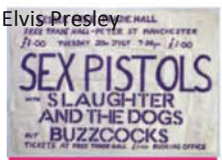
Bowie Starman Lyrics



SOLD £204,600

SOLD 18,600

Elvis Presley



SOLD £27,280

SOLD £8,280

SOLD £20,350

New Order Blue Monday Anvil

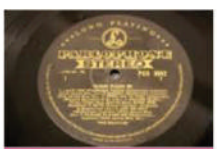
SOLD £9,250

Beatles Please Please Me in MONO LP

SOLD £3,410

SOLD £13,640

Please Please Me



SOLD £10,527

SOLD £1,900

SOLD £1,600

OASIS LP Box Set

SOLD £2,460

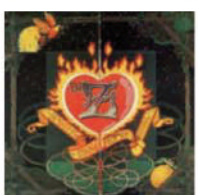
U2 signed copy of their War LP

SOLD £23,560

7” Please Please Me

SOLD £8,600

SOLD £20,460



SOLD £4,100

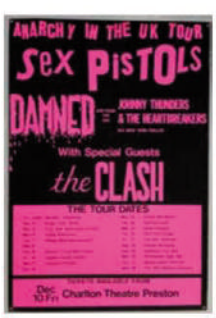
SOLD £4,685

SOLD £3,200

Signed AC/DC 7” single

SOLD £13,144

SOLD £23,000



SOLD £8,630

Sex Pistols Anarchy Tour Poster

SOLD £14,800

Rolling Stones original 1964 poster

***Total Prices including Buyer Premium

David Bowie Signed Takamine Acoustic Guitar

SOLD £24,600

SOLD £8,015

Billy Nicholls LP Would You Believe

EXCITING ANNOUNCEMENT

We are delighted to announce that we now have a European branch **‘Omega Europe’,** with an office close to Rotterdam Airport. Appraisals/consignments are available by appointment and we may be able to organise collection across Europe for larger consignments. Speak to one of our experts to discuss your collection. Initially there will be 4 auctions per year in The Netherlands with more to follow in due course.

REGULAR SPECIALIST AUCTIONS OF RARE & COLLECTABLE VINYL AND MUSIC MEMORABILIA PLUS ONE OFF SPECIALIST SALES

IF YOU ARE LOOKING TO SELL A SINGLE ITEM OR ENTIRE COLLECTION OUR NO. 1 PRIORITY IS TO ENSURE YOU GET THE BEST POSSIBLE PRICE

ENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK & MORE TO INCLUDE LPs, 7”, 12”, ACETATES, DEMOS, POSTERS, PROGRAMMES, TICKETS, STAGE CLOTHING, INSTRUMENTS, AWARDS, SIGNED ITEMS, PHOTOGRAPHS, PERSONAL EFFECTS, DOCUMENTS…

WE ACCEPT CONSIGNMENTS WORLDWIDE

Omega Auctions, Sankey Valley Industrial Estate, Newton-Le-Willow, WA12 8DN

Tel: 01925 873040 | www.omegaauctions.co.uk | Email: office@omegaauctions.co.uk

OMEGA AUCTIONS

The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

DECEMBER (1) ABBA *The Visitors* 45rpm 2LP, clear, orange, pink, blue 4 x 7" box, Head Over Heels, One Of Us, The Day Before You Came, Under Attack picture disc 7"s, Universal; **Five Finger Death Punch** *The Wrong Side Of Heaven And The Righteous Side Of Hell Vols I & II* box, with *Wrong Side Of Heaven Vol I* silver LP, three bonuses, *Purgatory: Tales From The Pit* LP, two, *Wrong Side Of Heaven Vol II* gold LP, Better Noise; ***Soulfly***, *3*, *Prophecy* 180g 2LPs, *Primitive* 180g LP, **Aretha Franklin** *A Portrait Of The Queen 1970-74* 180g 6LP, with *This Girl's In Love With You*, *Spirit In The Dark*, *Young, Gifted And Black*, *Hey Now Hey*, *Let Me In Your Life*, 11-track *Bonus Tracks*, BMG; **The Rolling Stones** *December's Children (And Everybody's)* 180g LP, ABKCO; **Van Morrison** *Moondance Deluxe* 3LP, with Steven Wilson remix, 15 bonuses, including unissued outtake, alternate takes, mixes, Rhino; **No Doubt** *The Beacon Street Collection* 180g LP, Interscope; **Archie Shepp & Jason Moran** *Let My People Go* 2LP, CD, Archieball; **Univers Zero** *Lueur* LP, CD, Sub Rosa; **Sea Ray** *Stars At Noon* green LP, Bodan Kuma; **They Might Be Giants** *The Else* coloured LP, Idlewild; **Status Quo** *Live In London* 180g 3LP, 2CD, earMUSIC; ***Bad Brains*** yellow LP, ORG; **Chet Baker** *Plays The Best Of Lerner & Loewe*, *Chet*, **Miles Davis** *Bag's Groove*, **The Quintet** *Jazz At Massey Hall* 180g LPs, Craft; **Erskine & Kavuma** *Ultasound* LP, Banger Factory; **Elvis Presley** *Blue Hawaii*, *Jailhouse Rock* shaped picture disc LPs, Culture Factory; **Travis Scott** *Utopia* 2LP, Epic; **Os Mutantes** *Everything Is Possible* coloured LP, Luakabop; **Art Blakey** *Orgy In Rhythm*, **John Coltrane** *Bahia* clear LPs, Destination Moon; **Autograph** *Turn Up The Radio* red LP, Deadline; **Thrice** *The Artist In The Ambulance Revisited* retread LP, Miscellaneous; **Curved Air** *Air Waves* LP, Purple Pyramid; **Candlemass** *Ancient Dreams* LP, Peaceville; **Wiz Khalifa** *Star Power* LP, Rostrum; **Kenny Burrell** *The Cats* 180g LP, Concord; **Plastikman** *One Sheet* 2LP, Novamute; **David Bowie** *Laughing With Liza* 5 x 7", Decca; ***Intro*** *Expanded* green, orange 180g 2LP, three bonuses, **The Primitives** *Best Of* red 180g 2LP, **Golden Earring** *Miracle Mirror* clear 180g LP, **James Taylor** *Never Die Young* grey 180g LP, **Elvis Presley** *Back In Memphis* red 180g LP, **Armin Van Buuren** *Anthems* blue 180g 2LP, **Ella Fitzgerald** *North Sea Jazz Concert Series 1979* white 180g LP, **Laura Branigan** *Self Control*, **The Rezillos** *Can't Stand* 180g LPs, **The Posies** *Every Kind Of Light* purple 180g LP, Music On Vinyl; **David Arnold** *Good Omens 2* green 2LP, Silva Screen **(8) Dimmu Borgir** *Inspiratio Profanus* splatter LP, CD, **Testament** *Dark Roots Of The Earth* splatter 2LP, Nuclear Blast; **Wishbone Ash** *Coat Of Arms* red, yellow 2LPs, Steamhammer; Nazareth's **Dan McCafferty** *No Turning Back* gold LP, CD, three unissued, Rock Of Angels; **Barrington Levy** *Prison Oval Rock* LP, VP; **Fiona Apple** *Tidal* 45rpm 180g 2LP, *When The Dawn*, *Extraordinary Machine*, *The Idler Wheel Is Wiser Than The Driver Of The Screw And Whipping Cords Will Serve You More Than Ropes Will Ever Do* 180g LPs, Legacy; **Phish** *Farmhouse: Stars So Bright* coloured 180g 2LP, Jemp; **George Lynch** *Orchestral Mayhem* green LP, Deadline; **Josh Ritter** *So Runs The World Away* silver LP, Pytheas; **Joe Bonamassa** *So, It's Like That* red 2LP, *Sloe Gin* blue LP, *Black Rock* gold 2LP, Gov't Mule's **Warren Haynes** *Presents The Benefit Concert Vol 20 Pt 1* purple 2LP, *Pt 2* orange 2LP, *Pt 3* blue 2LP, *Pt 4* red 2LP, Provogue; Beyonce's **J Wilms** *The Fighter* LP, Cart/Horse; **The Killers** *Rebel Diamonds* 4LP, CD, EMI; **Shinedown** *Somewhere In The Atmosphere* red 4LP, Atlantic; **Cymande** *Second Time Round* green LP, Partisan; **Kylie Minogue** *Extension (The Extended Mixes)* splatter 2LP, BMG; **Andrew Bird** *Inside Problems* LP, Loma Vista; **Car Seat Headrest** *Faces From The Masquerade* 2LP, Matador; **Bang Tango** *Rock And Roll Est 1988*, **Brainticket** *Psychonaut*, **Iggy & The Stooges** *I Wanna Be Your Dog*, **The Nazz** *Nazz* splatter LPs, **Joy Division** Love Will Tear Us Apart splatter 12", **Ike & Tina Turner** *The Best Of* purple LP, **Todd Rundgren** *An Evening With*, **Megadeth** *Unplugged In Boston* LPs, Cleopatra; **Jackie Mittoo** *Last Train To Skasville* green LP, Soul Jazz; ***Godsmack*** 2LP, **Nicki Minaj** *Pink Friday 2* coloured LP, Republic; **Melody Gardot** *Worrisome Heart* coloured LP, Decca; **Bill Evans** *Moon Beams*, *How My Heart Sings!*, **John Coltrane** *Soultrane*, *The Last Trane*, *Standard*, **Art Pepper** *Meets The Rhythm Section* 180g LPs, Craft; **Melvin Jackson** *Funky Skull*, **Max Roach +4** *Moon Faced And Starry Eyed*, **Melvin Jackson** *Funky Skull* 180g LPs, **Ludovico Einaudi** *Le Onde* blue 180g 2LP, Decca; **Ghost** *Meliora/Popestar* coloured 2LP, Loma Vista; *Transformers Rise Of The Beasts* green 180g 2LP, five bonuses, **Iggy Pop** *Soldier* 180g LP, **Gloria Estefan** *Abriendo Puertas* green 180g LP, **The Maytals** *From The Roots* yellow 180g LP, **Lou Donaldson** *Forgotten Man* blue 180g LP, **Vangelis** *The Gift* 180g LP, **Stevie Ray Vaughan & Friends** *Solos, Sessions & Encores* blue 180g LP, **Santana** *Inner Secrets* red 180g LP, *Havana Moon* yellow 180g LP, **Krokus** *Awake All Night* turquoise 180g LP, Music On Vinyl; **Dolly Parton** *Early Dolly* purple LP, Stardust; **Willie Dixon** *What Happened To My Blues* orange LP, Night Train Intl; **Max Roach + 4** *Moonfaced And Starry-eyed*, **Charlie Parker** *Now's The Time*, **Junior Mance** *Junior*, **Charles Mingus** *Now's The Time*, **Coleman Hawkins** *Encounters Ben Webster* 180g LPs, Verve; **Wishbone Ash** *Live At Rockpalast 1976* 3LP, MiG; **Sendelica** *Man, Myth & Magic* coloured 2LP/poster, Fruits De Mer; QOTSA's **Mark Lanegan** *Phantom Radio* LP **(15) The Hold Steady** *Boys And Girls In America* LP, Vagrant; **Opeth** *Damnation* 180g LP, white, smoke, picture disc LPs, Music For Nations; **Ray Barretto** *Indestructible* 180g LP, Craft; **Robbie Robertson** *Killers Of The Flower Moon* 180g LP, **John Williams** *The Book Thief* white 180g LP, **Krokus** *Stayed Awake All Night* green 180g LP, Music On Vinyl; **Grant Green** *Green Street*, **Sonny Rollins** *Newk's Time* 180g LPs, Blue Note; **Children Of Bodom** *A Chapter Called* 2LP, red 2LP, CD, Spinefarm; **Rebecca Ferguson** *Heaven Pt II* LP, CD, Minerva Oto; **Photek** *Modus Operandi* 3LP, UMR; **John Scofield** *Uncle John's Band* 2LP, ECM; **Bill Evans** *With Symphony Orchestra*, **Jimmy Smith/Wes Montgomery** *Jimmy & Wes* LPs, Elemental; **Eliza Carthy & Jon Boden** *Glad Christmas Comes* blue LP, Hudson; **Fall Out Boy** *Take This To Your Grave* LP, blue LP/book, two unissued, Fueled By Ramen; **EELS** *So Good: Essential EELS Vol 2* green 2LP, CD, three unissued, E Works; **Edith Piaf** *Symphonique* LP, Parlophone; **Popa Chubby** *Live At G Bluey's Juke Joint NYC* LP, Sono; **Jimmy Buffett** *Christmas Island* LP, Universal; **Sandy Denny** *The Early Home Recordings* gold LP, Fire; ***Peter Yorn*** LP, Vagrant; Galaxie 500's **Dean Wareham** *Live At St Pancras Old Church December 2013* red, green 2LP, Sonic Cathedral; **Mac Demarco** *Some Other Ones* yellow LP, Captured Tracks; **My Dying Bride** *Turn Loose The Swans* coloured LP, Peaceville **(22) Gene Loves Jezebel** *Heavenly Bodies*, **Humble Pie** *Joint Effort* splatter LPs, **Quicksilver Messenger Service** *Rare Tracks*, **Glenn Danzig** *Who Killed Marilyn?* purple LPs, **Memphis Slim** *Blues Essentials* magenta LP, The Specials' **Neville Staple** *Rude Boy Returns*, **Patsy Cline** *Walkin' After Midnight* LPs, **Vanilla Ice** *Ice Ice Baby*, **The Fusion Syndicate** *Beautiful Horizon* green LPs, **The Reverend Horton Heat** *Live In Texas*, Jethro Tull's **Martin Barre** *The Road Less Travelled* red LPs, **Molly Hatchet** *Jukebox Saloon* orange LP, **Eric Gales** *A Night On The Sunset Strip* gold LP, **Motörhead** *Live To Win* LP, Cleopatra; **Rick Wakeman** *Piano Vibrations*, Hawkwind's **Huw Lloyd-Langton** *1971* LPs, Purple Pyramid **(29) They Might Be Giants** *Why?* splatter 180g LP, Idlewild; **Francoise Hardy** *With Ezio Leoni And…* green LP, Saar; **Jennifer Warnes** *The Hunter* LP, Impex; **Night Ranger** *Rock In Japan* purple LP, **Thor** *Keep The Dogs Away* purple LP, Deadline; **Social Unrest** *Now And Forever* red LP, New Red Archives.

Another flying visit from ABBA, with 45s, and a 2LP set on 45

MY PRECIOUS

Mike Baggetta of MSSV on *Townes Van Zandt*

"I was introduced to Townes Van Zandt when a friend sent me a 1978 original *Flying Shoes*. That got me through tough times. But Van Zandt's self-titled third release of 1969, and another Poppy original pressing, is equal to it, in that every song shines, with its similar, sparse production. More importantly, it was a birthday gift from my wife!"

***Main Steam Stop Valve* Human Reaction is on *Big Ego*.**

Fall Out Boy brought to book. Right: Feeling green with Cymande

JANUARY 2024 (1) Coco *2* LP, First City Artists **(5) *Paramore*** orange 2LP, Fueled By Ramen; **King Gizzard & The Lizard Wizard** *Live In Chicago* coloured 8LP, RAS; **Otis Redding** *Sitting On The Dock Of The Bay*, **Alice Cooper** *Welcome To My Nightmare*, ***Ray Charles*** 45rpm 180g 2LPs, Analogue; **Thelonious Monk** *Monk* grey 180g LP, ***Atomic Rooster*** green 180g LP, ***Quatermass*** clear 180g LP, **Linval Thompson** *I Love Marijuana* yellow 180g LP, Music On Vinyl **(10) Type O Negative** *Life Is Killing Me Deluxe* green 3LP, six bonuses, Roadrunner **(12) Cocteau Twins** *Four-Calendar Café*, *Milk And Kisses* LPs, CDs, Proper; ex-Threshold's **Damian Wilson/Adam Wakeman** (ex-Black Sabbath) *Can We Leave The Light On Longer?* LP, test-pressing LP, CD, Blacklake; **Blue Orchids** *The Greatest Hit (Money Mountain)* 2LP, 2CD, Tiny Global Productions; **Ruthless** *The Fallen* orange, red LPs, CD, Atomic Fire; **Eramus Hall** *Your Love Is My Desire* LP, ORG; **Gordon Lightfoot** *If You Could Read My Mind* gold LP, **Chicago** *X* brown LP, Friday; **Gypsy** *In The Garden* violet LP, Sundazed; **Roberta Flack** *Lost Takes* 180g LP, Arc; **Gerry Douglas** *Traveler* LP, Dualtone; **Opeth** *Damnation* LP, Sony; **The Rods** *Rattle The Cage* LP, CD, Massacre; **Shadows Fall** *The War Within* LP, M-Theory; **Turin Brakes** *Ether Song* 2LP, PIAS; **The Vaccines** *Pick-up Full Of Pink Carnations* LP, dark pink LP, light pink LP, CD, peach LP mix, Thirty Tigers; Levon Helm Band's **Chris O'Leary** *The Hard Line* LP, CD, Alligator **(19) Green Day** *Saviors* LP, pink, pink galaxy LPs, CD, cassette, Reprise; **The Fauns** *How Lost* LP, CD, Invada; **Kirsty MacColl** *Free World* 2LP, Demon; **Shalamar** *Disco Gardens* LP, Unidisc; **Spiritualized** *Amazing Grace* LP, CD, Fat Possum; **Swervedriver** *99th Dream* LP, Outer Battery; The Doors' ***Robby Krieger & The Soul Savages*** LP, CD, The Players Club **(26) New Model Army** *Unbroken* 180g LP, red 180g LP, CD/book, earMUSIC; **Nas** *Magic 3* 2LP, Mass Appeal; **Kevin Ayers** *Joy Of A Toy* LP, Esoteric; **Microstoria** *init ding+ _snd* pink, green 2LP, Thrill Jockey; **Oscar Peterson** *Con Alma* LP, Alamac; **Helloween** *Gambling With The Devil* orange 2LP, *Keeper Of The Seven Keys: The Legacy* red 2LP, *My God-Given Right*, *Rabbit Don't Come Easy* coloured 2LPs, *The Dark Ride* blue 2LP, Atomic Fire; **Shalamar** *The Look* LP, Unidisc; **Longwave** *The Strangest Things* red LP, Bodan Kuma; **Ty Segall** *Three Bells* LP, CD, Drag City; **Michael Palmer Meets Kelly Ranks** *At Channel One* 180g LP, Burning Sounds; ***Five Day Week Straw People*** yellow LP, Morgan Blue Town; **The Fall** *White Lightening* white LP, Secret; **Philip Glass** *Solo* LP, CD, Orange Mountain.

FEBRUARY Medicine Head *Heartworks* LP, CD, Living Room; **Jello Biafra & DOA** *Last Scream Of The Missing Neighbors* LP, yellow LP, yellow stripe LP, Alternative Tentacles **(1) Deap Vally** *Sistrionix 2.0* re-recorded 2LP, with 10 bonuses (seven unissued), Deap Vally **(2)** Dinosaur Jr's **J Mascis** *What Do We Do Now* LP, CD, Sub Pop; **Austin Peralta** *Endless Planets Deluxe* 2LP, four unissued, Brainfeeder; **The Who** *Quadrophenia* 45rpm 180g 2LP, *By Numbers* 45rpm 180g LP, Universal; **Heavenly** *The Decline And Fall Of* LP/7", five bonuses, with *Operation Heavenly* LP in 2024, Skep Wax; **Alice Cooper** *Classicks* blue 180g LP, **Survivor** *The Best Of* blue 180g 2LP, **Billy Cobham** *Spectrum* red 180g LP, Friday; ***Crosby, Stills & Nash***, **David Crosby** *If Only I Could Remember My Name*, **Matchbox 20** *Yourself Or Someone Like You* 45rpm 180g 2LPs, Analogue; Lynyrd Skynyrd's **Artimus Pyle Band** *Anthems* LP, BFD; **Shalamar** *Big Fun* LP, Unidisc; **Average White Band** *AWB* 45rpm 180g LP, Demon; **Trapeze** *Medusa* gold 180g LP, splatter 180g LP/signed photo, *You Are The Music... We're Just The Band* red 180g LP, red twist 180g LP/signed photo, Deko; **Manu Delago** *Snow From Yesterday* LP, CD, One Little Independent; **James Newton Howard** *The Hunger Games: The Ballad Of Songbirds & Snakes* red 180g 2LP, Music On Vinyl **(9)** Primus' **Les Claypool** *Adverse Yaw: The Prawn Song Years Box Set* coloured 180g 6LP, with *Live Frogs Set I & II*, *Purple Onion*, *Of Whales & Woe, & Of Fungi & Foe*, *The Big Eyeball In The Sky*, Prawn Song; **Chelsea Wolfe** *She Reaches Out To She Reaches Out To She* purple LP, CD, cassette, Loma Vista; **A$AP Ferg** *Trap Lord 10th* 2LP, Legacy; **Infected Rain** *TIME* blue, bone LPs, CD, cassette, Napalm; **Dizzee Rascal** *Don't Take It Personal* LP, yellow, green LPs, CD, Big Dirte 3 **(16) Grandaddy** *Blu Wav* LP, CD, Dangerbird; **Kronos Quartet** *Black Angels* 2LP, Nonesuch; Against Me!'s **Laura Jane Grace** *Hole In My Head* LP, CD, Polyvinyl **(23) Alkaline Trio** *Blood, Hair & Eyeballs* LP, cream LP, CD, Rise; **Nadine Shah** *Filthy Underneath* LP, blue LP, CD, EMI; **Job For A Cowboy** *Moon Healer* LP, CD, Metal Blade; **Modern English** *1,2,3,4* LP, Inkind; **Amaranthe** *The Catalyst* green LP, Nuclear Blast; **Fucked Up** *The Chemistry Of Common Life* orange 2LP, Matador; I Am Kloot's **John Bramwell** *The Light Fantastic* 180g LP, yellow LP, test-pressing LP, CD, Townsend Music; Imagination's **Leee John/Bill Sharpe** (Shakatak) *Intimate Glow* LP, **Shed Seven** *Best Of Live* yellow LP, Secret; **Dillinger Vs Trinity** *Clash* 180g LP, Burning Sounds; ***Red Dirt*** red LP, CD, Morgan Blue Town.

MARCH (1) Firewind *Stand United* LP, brown, silver LPs, CD, AFM; **Kaiser Chiefs** *Easy Eighth Album* LP, splatter LP/stickers, CD, Kaiser Chiefs; **Everything Everything** *Mountainhead* 180g LP, green LP, test-pressing LP, CD, cassette, BMG; **John Coltrane** *My Favorite Things*, *Giant Steps* 45rpm 180g 2LPs, Analogue **(15) Lenny Kravitz** *Blue Electric Light* 2LP, BMG; Creed's **Scott Stapp** *Higher Power Solid Viola* LP, CD, Napalm **(29) Sheryl Crow** *Evolution* LP, CD, Big Machine.

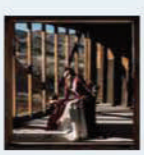
APRIL (5) Feeder *Black/Red* 2LP, clear 2LP, LP/red LP, test-pressing 2LP, 2CD, red, black cassettes, Big Teeth; **Genesis** *Foxtrot*, *Nursery Cryme* 45rpm 180g 2LPs, Analogue.

JUNE (28) Steely Dan *The Royal Scam* 45prm 200g 2LP, Analogue.

Prime time: Les Claypool 6LP box

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

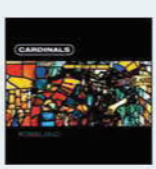


Vera Sola
Peacemaker
(City Slang SLANG 50552 LP, LP, 2024)

After releasing a jaw-dropping debut album via Spectraphonic Records in late 2018, Vera Sola has returned, having signed to the marvellous City Slang roster. Recorded in Nashville in almost total isolation, the songs on *Peacemaker* harness the feeling of intimacy of her earlier work and apply it to a string of expansive, far-reaching soundscapes. It's a long-awaited new record from a true creative visionary. You can pre-order the LP on 'oxblood red'-coloured vinyl now.

Marika Hackman
Big Sigh
(Chrysalis BRVC 106, LP, 2024)

This wonderful record marks Marika Hackman's first collection of original material in over four years. Having co-produced the album with Radiohead and Frank Ocean collaborator, Sam Petts-Davies, Hackman has added further dimensions to an ever-evolving sound, while successfully committing the experiences of a difficult period to tape with stunning results. The LP has been pressed on limited edition green vinyl, available exclusively from independent record shops.



Cardinals
Roseland (So Young SOYOUNG 022, 7", 2024)

Here's another Irish band with a bright future, being hotly tipped for 2024. Cork six-piece Cardinals have now confirmed details of their first physical release in the form of *Roseland*, which channels a lovely mix of slow-burning indie pop and traditional Celtic folk. Backed with another great track, The Brow, there are just 300 copies available in this first pressing, split between Rough Trade and Cardinals' own Bandcamp page.

Charlie Ashcroft

RC investigates

LEADERS OF THE PACK

As part of our ongoing survey of unusual formats, **Jim Allen** gets to grips with *Loss Leaders* sampler albums

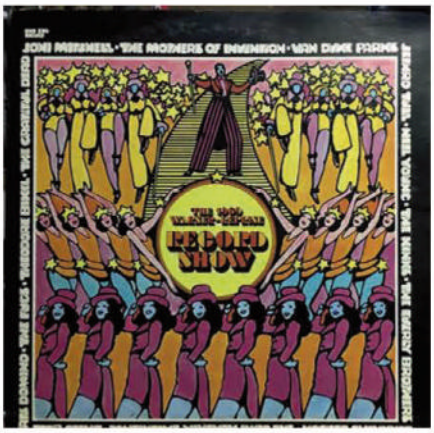
Barry Hansen enters what was once a two-car garage, filled to the brim with "more records than any sane person would have". He has to walk sideways around the albums spilling into the aisles. The man adored by novelty music maniacs as renowned radio host, Dr Demento, is searching out remnants of a past life as an employee at Warners, where he curated and annotated most of the label's *Loss Leaders* samplers. The innovative, idiosyncratic series encompassed 35 releases, running from the heady hippie days of 1969 to the new wave world of 1980. Not sold in stores, and never reissued, these mail-order collections (mostly 2LPs) featured the esoteric side of the label's roster, deep cuts by major artists, and some rarities, all at bargain prices.

The collectable samplers sport gatefold sleeves with eye-catching art, curious titles, and copious, wry sleevenotes. Jimi Hendrix and Dionne Warwick rubbed shoulders with cult heroes, Art Ensemble Of Chicago and Curved Air, and obscurities like Fallenrock and The Blue Velvet Band. And it all started with Stan Cornyn, head of Warners' Creative Services, whose outside-the-box approach to advertising/marketing gave the label a hip reputation. "He was a prankster," recalls Hansen, "and one of Warners' first employees. He wrote most of their ad copy, which was always imaginative. I'm sure that it was Stan's idea to do 2LP samplers and practically give them away at $2. He came up with all the flippant titles, too, even the sets that I worked on".

Author, music journalist and erstwhile Warners Editorial Director, Gene Sculatti, remembers thinking, "'This is the coolest label' – not just what they were signing, but in the way that they related to the audience: familiar, witty, ironic". Publicist and 70s Cornyn hire, Bob Merlis, echoes that "Stan cast the mould. There was *esprit de corps* because of Cornyn's thinking. Before I worked for Warners, I was a fan of the *Loss Leaders*. If you find one advertised on the inner sleeve of an album, or in *Rolling Stone*, it gets your attention, as a record geek. They knew that we wanted arcane stuff, and the 2LPs made you feel you were an insider. The main thing that the *Loss Leaders* did was to create an aura that Warners was the hippest major record label. It was appealing to the collector's mentality, as well as infusing everything with irony, including the marketing." The series' highlights include:

The 1969 Warner/Reprise Songbook (1969)

Cornyn curated the first 10 samplers, writing sleevenotes with Publicity Director, Pete Johnson, and music journalists, Richard Goldstein and John Mendelsohn. The series debut set the standard for eclecticism, with a roster including Jethro Tull, Tiny Tim, The Mothers Of Invention, Arlo Guthrie, The Fugs, Joni Mitchell, The Everly Brothers and Miriam Makeba. And there was a killer rarity: the mind-bending music that Van Dyke Parks wrote for a Datsun TV ad.

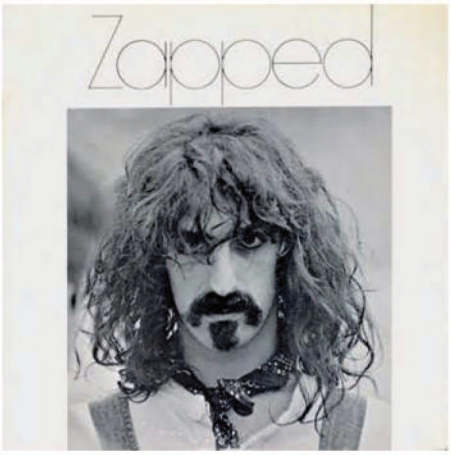


The 1969 Warner-Reprise Record Show (1969)

The sequel's subtitles for each LP side bore Cornyn's signature self-mockery. The *Soft, Arty Underbelly* side includes a bizarre brass/synth take on The Beatles' Piggies, by *Fiddler On The Roof* star, Theo Bikel, and tunes by some of Pentangle, alongside odd excerpts of then-unissued stage banter from a Joni Mitchell Carnegie Hall show. True to its name, the *Irreverent Hippie-Creep* side includes The Fugs' Yodelin' Yippie and Frank Zappa & The Mothers' Electric Aunt Jemima.

Schlagers! (1970)

"This was at odds with almost everything we did," recalls Merlis. "It was saying, 'No real rock here.' It almost had a warning sign on it"! Foreshadowing subsequent volumes like *Middle Of The Road* and *I Didn't Know They Still Made Records Like This*, the 3LP *Schlagers!* (German for "hits") was ironically-titled, not containing any. It left rock at the door, dipping into just about everything else, with deep cuts from Miriam Makeba, Petula Clark, Herbie Hancock, Gordon Lightfoot, The Association and Frank Sinatra/Antonio Carlos Jobim.



Zapped (1970)

A precious few *Loss Leaders* were given over to a single LP platter. The first, *Zapped*, saluted Frank Zappa's freaky Straight/Bizarre imprints. In addition, there's Captain Beefheart, early Alice Cooper, Wild Man Fischer, and the tripped-out acid-folk of Judy Henske & Jerry Yester. For reasons unexplained, there are two versions, with variant sleeves and a few songs swapped for others by the same artists.

The Whole Burbank Catalog (1972)

This is where Hansen entered the scene. "I carried on with the attitude that Stan had

developed," he notes. "To be factual and put information across, but to be flippant, cheeky, not too serious." Hansen would handle curation/notes for most of the series from here on, and he loaned his own distinctive brand of dementia to his early instalments. "*Burbank* might have been the one that I was happiest with overall, as a piece of art," he assesses. "That was one of the quirkier ones. I'd stick little bits of sound in between tracks, which, eventually, I was discouraged from doing." Excerpts of old-time radio shows like *Inner Sanctum* and *The Lone Ranger* lead into T.Rex and the electro-classical output of Walter (later Wendy) Carlos, respectively. Future Hansen faves, Sparks, pop up in their early iteration as Halfnelson.

Hard Goods (1974)

Besides exemplifying the series' eclectic nature with a tracklisting encompassing Osibisa, country-rockers, The Talbot Brothers, and Steeleye Span, *Hard Goods* uses a couple of intriguing rarities to make a not-so-subtle political comment. Neil Young & Graham Nash's War Song was a one-off anti-Nixon 45 issued two years earlier to bolster support for Nixon's election opponent, George McGovern. It didn't take off and wouldn't be reissued for 35 years, on Young's *Archive* box. It segues into the 1968 B-side of the sole single from pre-fame John Denver's short-lived trio, Denver, Boise & Johnson, the satirical attack, The '68 Nixon (This Year's Model). Hansen apparently revived the tracks to kick 'Tricky Dick' on his way out.

Peaches (1974)

The second of 1974's *Loss Leaders* LP sets spotlights Georgia-based Southern rock label, Capricorn. Besides choice cuts from the usual suspects (the Allmans and solo offshoots, Wet Willie, Marshall Tucker Band, Elvin Bishop), the selection demonstrated that there was more to its roster. The urbane funk of Maxayne, the bluegrass-rock of banjoist Bobby Thompson, and AOR supergroup, Captain Beyond, featuring ex-Deep Purple and Iron Butterfly members, make the cut.

All Meat (1975)

Loss Leaders leaned further into their role as ambassadors of the arcane by championing the pre-fame musical output of Martin Mull and singer-songwriter Hirth Martinez. To this day, *All Meat* also remains the easiest route to Cher & Harry Nilsson's Phil Spector-produced duet of Ike & Tina Turner's A Love Like Yours (Don't Come Knocking Every Day).

Cook Book (1977)

"Bob Merlis and I came up with *Cookbook*," Sculatti testifies. "All R&B. I think Warners was concerned about hitting the black market bigger. We put out *Cookbook* to show that we'd got R&B acts: Larry Graham, from Sly & The Family Stone, The Meters, Candi Staton." Merlis adds, "Gene and I said, 'You know, there's a history of black music at Warners.' They said, 'OK, put together an R&B sampler.' It was more skewed to the history of the label than the hits of the day. Crackin' was a contemporary jam band with a soulful rhythm section, but it fit. Like The Doobie Brothers, who found a place in the black music realm, even though they were a rock band. Gene and I worked in modern releases but found old stuff to augment it."

Music With 58 Musicians, Vol 1 (1980)

By 1980, Hansen had left, and *Loss Leaders* wouldn't last out the year. The penultimate one was the last of the LP showcases, given over to progressive jazz label, ECM. The title is a play on Steve Reich's *Music For 18 Musicians*, represented here, though the *Vol 1* subtitle proved optimistic. With the extended nature of the improvisations, there are only three or four tracks per side, but with visionaries like Keith Jarrett, Terje Rypdal, Chick Corea, Paul Motian and Pat Metheny, who's complaining?

Troublemakers (1980)

The end of the line, the final sampler showed how times had changed since the series' start, by focusing on new wave. But the dedication to esoterica remained unchanged and, in addition to Wire, Gang Of Four, Public Image Ltd and The Buggles, there was Brian Briggs' synth-laden update of Eddie Cochran's Nervous Breakdown and the twitchy modernity of Urban Verbs, plus rare non-LP DEVO tune, Social Fools.

Today, those who were there at the time blame the *Loss Leaders*' demise on everything from global politics to Fleetwood Mac. "It ended when there was a vinyl shortage in the late 70s due to the oil embargo," ventures Merlis. "Costs went up, and so did the price of pressing records." "When I lost my job in '81," Sculatti ponders, "there were several purges – downsizing. It was in the wake of *Rumours*, the then biggest-selling album of all time, and I think that when they had such success, they thought, 'This is the new paradigm.' They overspent on everything in the wake of it, then when it didn't get results, they started cutting back." Hansen thinks that "they just had a couple of bad quarters and decided to pull in their horns. Before that, Warners had spent more money on things that were non-traditional than any other record company."

Between the droll sleevenotes and their hipster-to-hipster tone, the eclectic, offbeat track selections, and even the mail-only distribution, being in on the *Loss Leaders* series was like being part of a secret society. "They were made for people who responded to the 'Two LPs for $2' ads," Hansen observes. "You'd see used copies in stores, but never new ones. They were contractually forbidden from selling them at regular retail. I tried to make them collectable, and I think that I pretty much succeeded, in a small way. I mean, you're still talking about them today."

On the three-dozen* Loss Leaders *sets, see 45world.com.

The Collector

This month: Steely Dan collector, **Pete Rand**

Dan overboard: Pete Rand at home with some of his collection

Pete Rand spent 40 years in retail sales running award-winning businesses both as MD and senior manager. But his real passion came from collecting contemporary music and, in particular, Steely Dan. In the early 70s he was first introduced to the band by a friend and got hooked. A stint working in a WH Smith record department provided him with both their vinyl and numerous pieces of instore display material and he was away. Since then, he has built up one of the largest collections of Dan vinyl and memorabilia, forming friendships with many including the band's former manager, Joel Cohen, who provided some real gems for his collection.

What do you collect, and why?
I have collected vinyl since 1970 but as my collection got bigger I had nowhere to store it and so sold some off in order to consolidate and focus on just a few major bands, in particular their very rarest and most valuable material – bands such as Pink Floyd, Led Zep and Genesis.

However, the Dan were always my favourite because I loved to immerse myself (headphones on) in their iconic musical hooks and lyrics which I readily identified with – I still do today. Let's remember that they didn't just craft great music alongside their scintillating sarcasm but were so cool that today they would be considered an antidote to global warming.

I have virtually all their US and UK vinyl including some rarities such as their song Number One recorded by Donald and Walter at the Regent Sound Studios on 56th Street NYC as part of a collection of demos for producer Kenny Vance, the others being Jones and (Tell It To The) Fat Man, none of which have been released on vinyl or CD. In addition, I have a superb copy of the Allen Zentz Mastering recording of *Aja*, which is the ultimate vinyl version of their greatest LP, completed by Zentz himself at his 32-track disc mastering studio dated 16/5/77. I was also fortunate to acquire a copy of Funky Driver, which is another very scarce, catchy instrumental that didn't make the cut for their fourth album *Katy Lied*, another that has never been released on vinyl.

One of my favourite vinyl records is the UK release of Rikki Don't Lose That Number, complete with very rare spaceman gatefold cover from 1974. And, for sentimental reasons, I'd add their last album, *Everything Must Go*.

Collecting Steely Dan was never just about the vinyl, but also about acquiring all their associated memorabilia such as their autographs, ticket stubs, awards, posters, shirts, press releases, etc. I get an enormous amount of tactile enjoyment and pleasure in handling all this merchandise, something I never tire of after all these years.

How big is your collection?
It's smaller than it used to be following a move to the west country some years ago but it's still several hundred pieces.

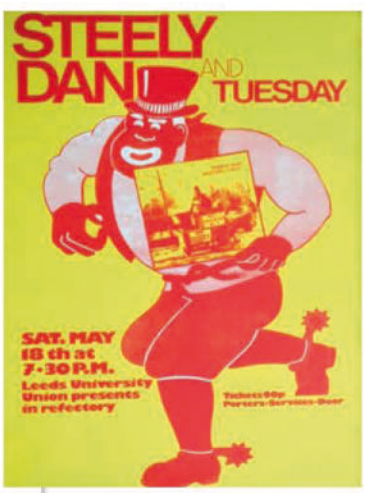
What do you think it's worth?
As much as someone is prepared to pay for it, which is probably less than I think it's worth!

How and where do you store it?
It's all over the house, under the bed and in the cellar, much to the dismay of my wife, Linda.

"THEY WERE SO COOL THEY'D NOW BE SEEN AS AN ANTIDOTE TO GLOBAL WARMING"

What is the rarest/most unusual/most valuable item you have?
It's difficult to say… The original, unused and unique Ed Caraeff photographic prints that he shot for their second album, *Countdown To Ecstasy*, perhaps, or Donald Fagen's Gold Disc for their first album, *Can't Buy A Thrill,* or the two beautiful songwriting awards given to Donald by the American Society of Composers, Authors and Publishers for Do It Again and Reelin' In The Years that he didn't want and passed to Joel Cohen.

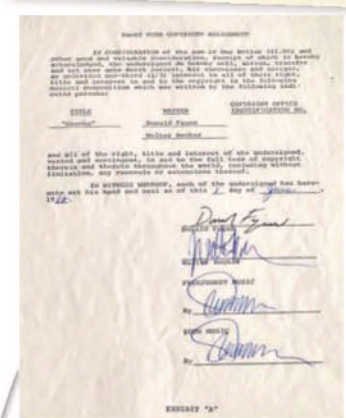
In terms of vinyl it's probably Come Back Baby, a one-off mono disc cut by Burt Stollerman, a recording engineer working for Peer-International, Southern Music Publishing on 7th Ave, NYC. One night in August 1971, he recorded several tracks for Donald Fagen, Walter Becker and Denny Dias together with John Discepolo on drums and kept the disc for personal use as he liked its attitude. It was one of the last songs recorded by the founding members prior to them becoming Steely Dan just a few months later.



Poster for a UK show from the *Pretzel Logic* tour, 1974
Estimated market value: £500

ASCAP Award for Do It Again, presented to Donald Fagen
Estimated market value: £500 - £1000

Gold record awarded to Donald Fagen for *Can't Buy A Thrill*
Estimated market value: £500-£1000



Alleged legal agreement transferring copyright of Dan song Gaucho to Keith Jarrett
Estimated market value: £100

Signed promotional press kit of the band
Estimated market value: £100

What elusive gem are you looking for?
It's their UK single, Pretzel Logic/Through with Buzz (ABC 4019), which I have searched for endlessly without success, so perhaps it was never released.

What's given you the biggest thrill?
Obtaining all of Joel Cohen's legal contracts, photos, awards etc concerning the band, which I still feel thrilled and honoured to own. I recall Joel told me that it gave him as much pleasure getting rid of it all as I got receiving it! They included the litigation documents between Joel and the band after they gave him notice in 1974 and quit touring, suing him for $100k for contract breaches and then losing the case, resulting in the band having to pay him $150k a year later. In addition there's the Keith Jarrett agreement I obtained from an American stockbroker/fan, giving Keith royalties for the song Gaucho after the Dan admitted they had "borrowed" the melody from his 1974 composition, Long As You Know You're Living Yours.

How do you track stuff down?
I got loads on eBay and often contacted the seller, making an offer to withdraw the item to sell directly to me, which probably resulted in paying less. Record fairs are also a good source and often with Steely Dan records, the seller doesn't appreciate the rarity or value of the item they are selling so you can pick up a bargain.

What's your favorite record shop?
I used to go regularly to Ben's Record Shop in Guildford but now it's Clocktower Music in Bridport, Dorset.

How often do you listen to the stuff in your collection?
I listen to my music every day.

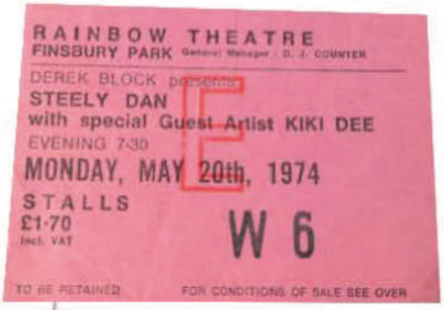
Is there a visual side to collecting for you?
Of course. I have a great collection of Dan posters and, in particular, their controversial 1974 UK *Pretzel Logic* poster that was hastily withdrawn and replaced by a Desperate Dan lookalike as it wasn't PC. In 2007, I completed a Top 50 of Steely Dan for *RC* 340 which encompasses exactly what collecting Dan vinyl is all about. A fantastic eclectic mix of themes, some cool and some gimmicky, which I still indulge myself with on a rainy day.

Have you ever bought a record for the sleeve alone, or for a picture disc?
Absolutely! Back in the 70s – long before streaming – selecting any band's vinyl could be as basic as how cool the sleeve artwork was and if it was a gatefold. For example, I loved buying any record with the famous Vertigo swirl, such as early Black Sabbath or Uriah Heep, and seeing it rotate on my turntable. However, my favourite has to be the picture disc of the album *Bat Out Of Hell*, which is a complete visual feast that's as at home framed on a wall as it is on your hi-fi.

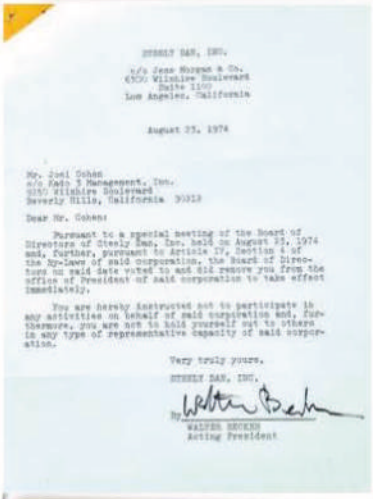
How will you eventually dispose of your collection?
Probably sooner than I wish as we intend to downsize, so perhaps via an auction house as a job lot or even to a private collector.

What's your all-time favourite record, regardless of value or rarity?
They say perfection can only be found in the dictionary but they're wrong: perfection can be found on any of the superb Steely Dan albums released between 1973 and 2003. As a result, it's incredibly difficult to select just one, so as a choice of three, it has to be the title track from *Aja* (which you must listen to up on a hill), the funky Green Earrings from *The Royal Scam* or the self-pitying jazz-blues song, What A Shame About Me from *Two Against Nature* – all very different and ultimate proof of the brilliantly pedantic studio craft of Messrs Fagen and Becker.

Pete hopes to one day formalise his Dan knowledge and write a book with Joel Cohen, who is also keen to set the record straight about his time with the Dan. Thanks to www.omegaauctions.co.uk



Ticket stub from May 1974 London show
Estimated market value: **£35**



Legal letter to former manager Joel Cohen, relieving him of his duties, 1974
Estimated market value: **£200**

Mono disc of Come Back Baby (cut for the pre-Steely Becker and Fagen, 1971)
Estimated market value: **£250**

Steely Dan – *Aja*
(Allen Zentz master vinyl, 1977)
Estimated market value: **£300**

Steely Dan – (Tell It To The) Fat Man
(demo, circa 1968)
Estimated market value: **£200**

Steely Dan – Funky Driver (demo of unreleased track from *Katy Lied* sessions, 1974)
Estimated market value: **£150**

Decca celebrates the legacy of the iconic DERAM Records.

David Bowie - Laughing with Liza

Bowie's early Deram singles collected in a 7" box for the very first time, including a never before released version of Space Oddity, his breakthrough hit.

Mellow Candle – Swaddling Songs

The sole 1972 album from a unique band within Deram and early 70s progressive music history: a vanishingly rare and in demand album.

Someones Band – Someones Band

The band's self-titled, one and only album on Deram, has become one of the rarest and most sought-after bluesy progressive rock LPs of the period. Remastered and available on 1LP splatter.

Caravan – In the Land of Grey and Pink

One of the defining albums of the era, deemed one of the Greatest Prog Rock Albums of All Time (Rolling Stone) and Best Cosmic Rock Albums (Q and MOJO).

This reissue set features a pink and grey marble 2LP, which features live BBC live sessions tracks made available for the first time on vinyl.

DECCA DERAM

Value Added Facts

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

BIRTHA THE BLUES

I have an album by a band called Birtha. It's on the Probe label with the catalogue number SPBA 6267. It's a great slice of hard rock by an all-female band. I tried to look up its value in your excellent *Rare Record Price Guide* but could not see it there. Does that mean that it's worth less than £15?

Harold Buchanan via email

Birtha were an American blues band sporting a line-up of Shele Pinizzotto (guitar/vocals), Rosemary Butler (bass/vocals), Sherry Hagler (keyboards/vocals) and Olivia "Liver" Favela (drums). They formed in Echo Park, LA in 1968 and, gravitating to blues rock, worked the club circuit before securing a record deal with Dunhill in 1972. They were put into the studio under producer Gabriel Mekler whose previous credits included Three Dog Night's Suitable For Framing *and Janis Joplin's* I Got Dem Ol' Kozmic Blues Again Mama! *Their first single – Free Spirit/Work On A Dream (D 4328, £4) – came out in the US in September, followed by their debut LP (DSX 50127, £20) in October 1972.*

Fanny had already broken ground and enjoyed success as an all-female rock group in 1970 and 1971, thus Dunhill worked hard to promote Birtha. This led to a campaign in the music press that revolved around the slogan "Birtha has balls", something the band were more than happy to back up in interviews. "You must realise," stated Butler, "that 'balls' is an expression we musicians use to describe something strong or robust. Like, we'll say an amplifier has balls or a band has balls. Some of us even use Ernie Balls guitar strings which have balls. People shouldn't be so literal minded. If someone said that band was 'bitchen', it wouldn't mean we were a bunch of bitches." At this point Hagler chipped in: "You know, when my mother first heard the expression, she thought it meant we were having a ball." This campaign, aligned with the hard-driving music on the LP, did give Birtha some good exposure and positive reviews including the assessment: "their sound is a cross between Labelle's gospel phrasing and Led Zeppelin power."

A European tour in October tied in neatly with the UK release of Free Spirit/Tuesday issued by Probe (PRO 589, £5). The band even got to promote the single as well as album track Too Much Woman (For A Henpecked Man) on The Old Grey Whistle Test *in late October 1972. This appearance probably helped to shift quite a few copies of the single as well as the UK pressing of the debut LP (SPBA 6267) that you own, released in November. The album artwork featured a photograph of a jukebox on the front cover with a small photo of the band in a frame on the wall.*

"It was going to be a photograph of a hamburger but we finally decided to have the tiny picture of us," stated Favela. There was, however, a big photo of the band on the inside of the gatefold sleeve [pictured below]. Birtha weren't in the last edition of the Rare Record Price Guide *because the album was worth in the region of £12 in Mint condition at the time of publication. This has now gone up to £20, however, so it should be in the next edition. Birtha released a second LP in 1973 called* Can't Stop The Madness *(SPBA 6272). That one is worth £15.*

BLEY TIME

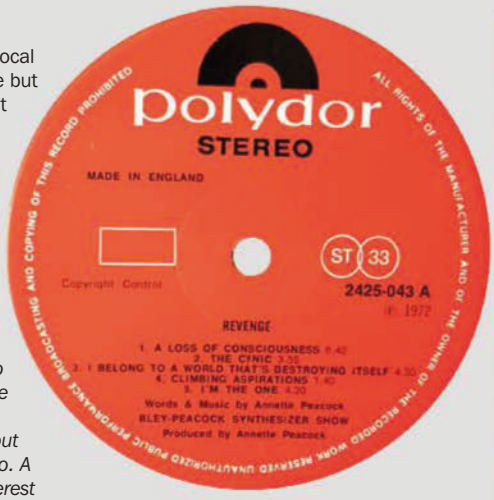
Got a fascinating and rare album at my local boot sale. Normally there's nothing there but I got lucky when sniffing inside a box that didn't look too promising as I saw Engelbert's face peering out at me. The album, *Revenge*, is by The Bley Peacock Synthesizer Show. It's somewhat wild and electronic which probably means it's worth a hundred times more than that Englebert LP as it probably sold a thousand times less! Can you tell me more?

Dave Sullivan via email

Paul Bley was originally a jazz pianist who began making his way on the scene in the 50s. He was a key part not only of the development of the free jazz movement but also the groundbreaking Jimmy Giuffre trio. A questing musician, Bley took an early interest in the development of the synthesiser and, since he also took an interest in avant-garde singer Annette Peacock who was given an early prototype of a Moog synthesiser by inventor Robert Moog, these interests collided. Not only did Bley and Peacock eventually marry (Bley's marriage to jazz musician, Carla Bley, née Borg, had ended in the 60s) but Peacock wrote music for the Moog synthesiser. Bley recorded some of it in the studio in December 1970 and January 1971. This was released in 1971 as The Paul Bley Synthesizer Show (MSP 9033, £100) in America and Japan.

It was only natural that Bley and Peacock perform this music live. On 8 November at New York's Town hall, Bley played Moog and was accompanied by Ben Moore (bass) and Lawrence Cook (drums). The trio was fronted on some pieces by Peacock. There was a review in Record World *which gave a fascinating insight into this early Moog adventure. It stated: "It [the Moog] became an expanded jazz piano. Bley, unfortunately, has not mastered the Moog as he has the piano and so the effect was short of perfect, but much more ambitious than most previous works." The performance also featured the rudimentary use of voice and Moog: "The man even had Annette Peacock singing through the Moog to produce a scary sound which got pretty noisy… halfway through this portion the beautiful Miss Peacock asked the audience, 'Is there anybody here who knows how to work these dials?'" The review concluded with the observation that at the start of the second set – this was billed as a jazz gig – "Miss Peacock arrived topless."*

Some of the Bley-Peacock live performances at the Philharmonic Hall on 6 June and 3 November 1971 at the Lincoln Centre were recorded and appear on the LP you own, which was issued in the UK by Polydor in 1972 (2425043). This LP was not issued anywhere else and was probably put out in the wake of the release of Annette Peacock's I'm The One *(RCA SF 8255, LP, UK, £50) around this time. Indeed, since there is always interest and demand for albums that feature the early adventures of synthesisers, a Mint copy is worth £300. It has yet to be officially re-pressed.*



SWANN SONG

I think I got lucky recently when I bought a box of singles for £30 online. There were some great classic Tamla Motown singles there which, though not rare (Jackson 5, Diana Ross), were in Mint condition. There was also one gem – Bettye Swann's Make Me Yours/I Will Not Cry (CBS 2942) from 1967 – which I see in your price guide is worth £70. Why is that much less than the demo version, priced at £100, and the demo in a picture sleeve worth £150?

Liam Deeley via email

Bettye Swann's debut single, Don't Wait Too Long/What Is My Life Coming To (Money Records 108, £10), became a Top 30 R&B hit Stateside in 1965 and, after two more singles, she topped that chart with the self-penned Make Me Yours backed with I Will Not Cry (126) in May 1967. It also climbed to No 21 on the Billboard Hot 100. Swann's label was, aptly, called Money and they were quick to release an album, Make Me Yours *(LL 1103, £100), which featured her singles so far and some other tracks. Make Me Yours was licensed to CBS to become her first UK release.*

"Since she was a little girl in Los Angeles Bettye Swann wanted to be a songwriter," stated the press release. "When she made her professional debut in her home town she sang her own songs, and it is [a] self composition that Betty sings on her first CBS single Make Me Yours." These press releases were sent out with demo copies of the single in picture sleeves which are worth £150. Those without are worth £100 and stock copies are worth £70. Sadly, the song did not sell but has become a Northern soul collectable and remains sought-after today. As for the differences in price, usually there would only be some 150 to 200 demo copies pressed and distributed to journalists, radio show producers and DJs, so they are very scarce. Also, it was most unusual for UK promos or stock releases to come in picture sleeves before the late 70s – hence the higher price.

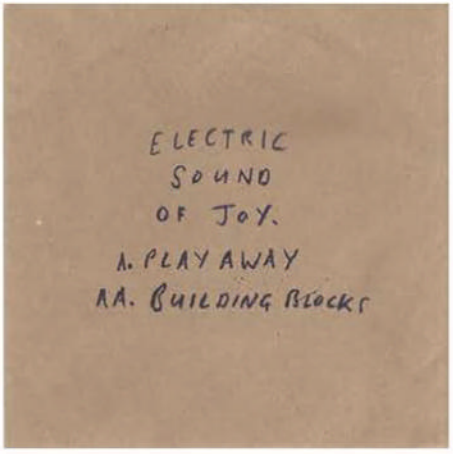
JOYFUL NOISE

Are singles from the late 90s creeping up in value? I remember seeing the Electric Sound Of Joy in London and was so impressed that I tracked down one of their singles – Play Away. Sadly I did not buy anything else but it still sounds good.

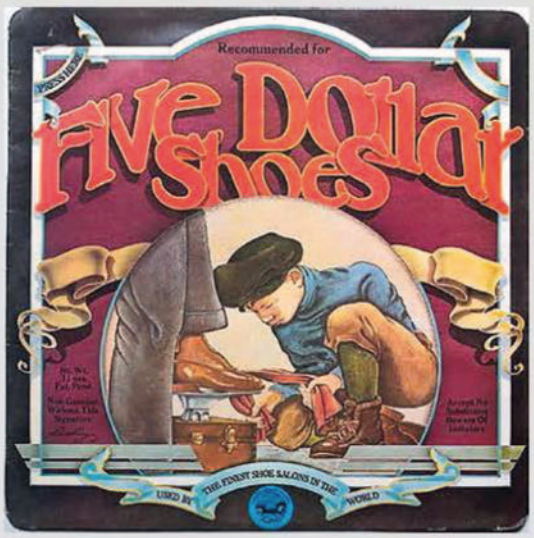
Miles Jessup via email

The Electric Sound Of Joy hailed from Chesterfield in Derbyshire and formed in 1995. The original line-up was Gregory Kurcewicz (guitar/vocals), Scott Nicholas (guitar), Ben Rodgers (keyboards), Daniel Hayhurst (bass) and John Revill (drums/percussion). The band played live and their first single was Total Turn/Our Flag issued on the Earworm label in 1997 (WORM 5, £4). After this they were invited to do a Peel session, which was recorded on 25 November 1997 at Maida Vale Studio 4. One of the four tracks recorded and broadcast was a version of Play Away. This was the A-side of their second single, paired with Building Blocks (WORM 9), and was probably released around the same time that the session was broadcast.

Kurcewicz soon left the band, who continued as an instrumental group, recording two more singles and an eponymous album in 1999 only released on CD (Foundry FR 005 CD, £5). Finally, the track Play Away was recently featured on the Ace Records compilation In The Light Of Time: UK Post-Rock And Leftfield Pop 1992-1998. *This will probably push the price up from £3 to £7.*



MELANIE AND THE FIVE DOLLAR SHOES



I have had an LP by the band Five Dollar Shoes since the 70s. It's one of the records that I play on a semi-regular basis, because it's a pretty good set of rockers with a nice glam tinge. Saying that, you would not know it from the sleeve, which does not show the band on the front or back. It's not in your *Rare Record Price Guide* and I wonder if this is because the record is only worth a pound or so.

Gary Faith via email

Five Dollar Shoes are a band who only enjoyed a brief time in the limelight, soon fading from view, which is a shame. The line-up comprised Tom Graves I(keyboards), Jim Gregory (bass), Scott Woody (guitar), Gregg Diamond (drums) and Mike Millius (vocals). Before they formed, Millius had enjoyed a solo career that led to one album – Desperado *– recorded for Uni (73072, £18) in 1969. It included some folk and hard rock elements. By 1971 he was in New York fronting Five Dollar Shoes, who managed to tap into both the early 70s groove of The Rolling Stones as well as the developing glam scene. It is not an overstatement to say that they were the precursors of the New York Dolls especially in terms of image, though their sound was not as spiky.*

Five Dollar Shoes played clubs in the New York area and fanned out as far afield as Detroit, Chicago and Richmond, Virginia. They were signed to Neighborhood Records, the label set up by singer/songwriter Melanie, who was scoring massive hits at the time. Her husband and producer, Peter Schekeryk, took on the reins of recording Five Dollar Shoes' debut LP, released in mid-1972. Though the band had a very strong image and powerful live set, someone made the fatal error of packaging the LP in an awful sleeve that showed a young boy shining a pair of brown shoes. The album looked like a collection of songs from the 30s rather than the showcase for hard glam stompers such as Bare Mattress, Rain Train, Chemical Lover and debut single Love Song. It was an own goal equivalent to the fictional Spinal Tap LP Smell The Glove *being housed in a black sleeve.*

*Despite a strong media push behind Five Dollar Shoes (*Cashbox *magazine: "They have a strong concept to work with, but the real strength is in the way they put it across. The obvious pun is that they have 'soul' but let's take it a step (or an instep) further and say that they have inner soul") – the album did not catch fire. This was – Alice Cooper aside – around the time that the American charts and stages were being invaded by the cream of UK glam rock acts including T.Rex, David Bowie, Elton John, Gary Glitter, Slade and even Rod Stewart and The Faces, trading on massive UK hits. As you might imagine, album covers by these acts – and later the New York Dolls – made sure to (mostly) include pictures of the artists on the front of albums. Anyway, due to Melanie's chart power also translating to the UK, the Five Dollar Shoes LP was released here (NH 3001), where it quietly came and went. Even so, it's not really in demand and your LP is worth £10. Drummer Gregg Diamond went on to enjoy a very successful disco career with his various Bionic Boogie albums.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

FOLLOW US ON twitter

For price updates and information on general collecting issues and trends follow Ian's successor, Daryl Easlea, now **@rrpgeditor**

CAMEL
AIR BORN

AIR BORN:
THE MCA & DECCA YEARS 1973-1984

The definitive super deluxe boxset

Featuring newly remastered versions of every Camel album and single issued between 1973 and 1984

Out Now

Diggin' For GOLD

A look at the more arcane corners of Christmas record collecting

LOVING THE ALIENS

MILTON DELUGG AND THE LITTLE ESKIMOS
Hooray for Santa Claus

(4 Corners Of The World FC 4114, 7", p/s, US, 1964) **£20**

Children love Christmas, and children love aliens and outer space. Combine those into a science-fiction holiday-themed movie, and – ka-ching! That was the "logic" behind *Santa Claus Conquers The Martians*, a low-budget, eye-poppingly bad film unleashed onto cinema screens in 1964. As part of the marketing blitz for this travesty, its twist-tastic theme song, Hooray For Santa Claus, was released as a single.

The plot of *Santa Claus Conquers The Martians* involves the children of Mars. When the planet somehow receives TV signals from Earth, Martian kids become enchanted with Santa and dissatisfied with Mars' lack of seasonal jollity. To cheer up the sad little ones, Mars's leaders send a crew of misfit aliens to Earth to kidnap Santa and his missus and bring him to their planet. The captors set up a new workshop for Santa, who churns out toys while avoiding a villainous Martian named Volgar who wants to off him.

But after seeing the joy that Santa brings to the green Martian children (yes, the film's title is a complete spoiler), the Martian authorities decree that Dropo, a goofy Martian who enjoys dressing up as Santa, will be Mars's own Saint Nick from now on. Mr and Mrs Claus hop into a spaceship to travel back to Earth, and the film concludes with an image of Santa (the non-Martian one) wreathed by the words "Merry Christmas" and a jolly singalong of Hooray For Santa Claus.

Santa Claus Conquers The Martians has endured as a cult classic, in part because of its camp awfulness, but also because the lead role of the little Martian girl is played by seven-year-old Pia Zadora. As fans of cheesy 80s pop culture will recall, Zadora went on to become famous that decade as a marginally talented singer and actress. She told interviewers that she liked making the film because she got to keep all the dolls that decorated its sets. She also, hilariously, claimed that "it was a good film, and they [the critics] hit on it just because I was in it."

The single of Hooray For Santa Claus was credited to Milton DeLugg and The Little Eskimos (there are no Eskimos in the film, but whatever). Now you would think that the producers of a film shot in a converted airport hangar could not afford to hire experienced and talented songwriters. But composer DeLugg and lyricist Roy Alfred had extensive credits, very much rooted in the grand Tin Pan Alley tradition of American songwriting. DeLugg started his musical career as an accordion player, and as a teenager was one of the last accompanists for Al Jolson, the star of the very first movie with sound. He then moved on to become a popular bandleader on American TV and radio shows, and was also a songwriter, arranger, conductor, and recording artist. Alfred was best known for co-writing The Hucklebuck, a hit single in 1960 for Chubby Checker and covered by more than 100 other artists, and the bluesy I've Got News For You, first recorded by Woody Herman And His Orchestra and later by Ray Charles and Edgar Winter's White Trash.

Hooray For Santa Claus appears to be DeLugg and Alfred's only musical collaboration. It's certainly a catchy number, bouncing along with "yeah-yeah"s, percussive tambourines and lively trumpet parps. While the song's lyrics spell out the protagonist's name as "S-a-n-t-a C-l-a-u-s", however, The Little Eskimos sing the name as "Santy Claus". Admittedly "Santy Claus" grabs the listener's ear, in a "did they really just say that?" way – but it's a mystery why DeLugg and Alfred didn't go all out and just call the song Hooray For Santy Claus. Given that viewers of the film might well have doubts about the filmmakers' competence, perhaps the producers wanted to avoid snarks about something that sounds very close to "sanity clause".

Despite a completely unseasonal but rather lovely B-side, an exotica-flavoured instrumental titled Lonely Beach, Hooray For Santa Claus flopped as badly as *Santa Claus Conquers the Martians*. Nevertheless, trumpeter Al Hirt, then billed as "Al (He's The King) Hirt", did a lively rendition of Hooray For Santa Claus on the B-side of his 1964 single White Christmas, accompanied by a children's choir that shrieked just as enthusiastically as The Little Eskimos.

The Little Folk of Mt Roskill – a group of 32 New Zealand schoolgirls from the suburbs of Auckland – recorded a version of Hooray For Santa Claus that was very similar to the original, with two exceptions. They pronounced "Santa" properly, no doubt gladdening the hearts of linguists and grammar zealots around the world, and added an extended instrumental and party-noise segment that sounds like everyone in the studio was having a very good time.

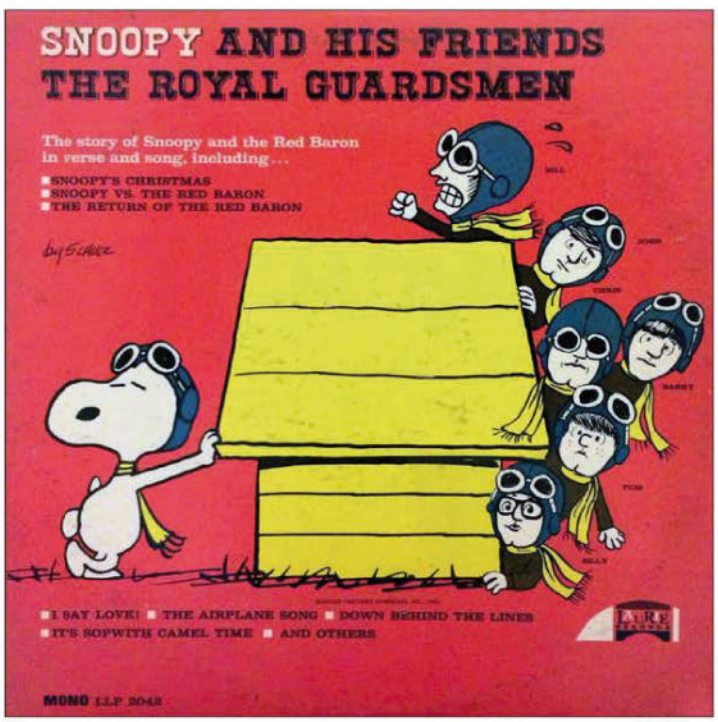
DeLugg later became beloved by a whole new generation of trash aficionados, as the leader of Milton DeLugg And The Band With A Thug who accompanied hapless contestants on the 1970s US TV talent competition *The Gong Show*. The syndicated TV sci-fi comedy series *Mystery Science Theatre 3000* gave *Santa Claus Conquers The Martians* the roasting it so richly deserved in a 1991 episode. The Fleshtones covered Hooray For Santa Claus in 2008, and in 2020 their version was re-released on a double-sided single with the original, along with a DVD of the film, for US Record Store Day's Black Friday. But you don't have to scour resale sites to experience *Santa Claus Conquers The Martians* – the complete film, in all its grainy glory, is posted on YouTube. Hooray for Santy, er, um, Santa Claus!

Fiona McQuarrie

BARK THE HERALD

THE ROYAL GUARDSMEN
Snoopy's Christmas/It Kinda Looks Like Christmas

(Laurie LR 3416, 7', p/s, US, 1967) **£2**



This group had a UK No 8 hit back in 1966 with a lighthearted "novelty" song, and would never trouble our Top 20 again. Who could have imagined that some 55 years later several original members would still be touring and performing? But that's the story of the Royal Guardsmen.

Despite the name they were not a British band but a sextet from Florida. Originally calling themselves the Posmen, they Anglicised their name in the wake of The Beatles and the British Invasion.

Popular locally, they caught the eye of Florida producer Phil Gernhard. Along with songwriter Dick Holler (Abraham, Martin And John), he had written Snoopy vs The Red Baron, an amusing ditty about an encounter between the German air ace Baron Von Richthofen and Snoopy from Charles Schulz's comic strip *Peanuts*. He took it to the band who were not overly enthusiastic about it. Nevertheless, they worked out a self-described "hokey" arrangement and decided to record it, hoping Gernhard would hate it and allow them to do their own music. But the producer loved it, especially when it rocketed to No 2 in the US and became a smash in the UK.

Gernhard and the band ran into trouble when Schulz and United Features Syndicate sued them for using the name Snoopy without permission, limiting its initial release and promotion. Though UFS won the suit, Schulz eventually allowed more songs to be written and recorded by the band, and so several followed, including Return Of The Red Baron, Snoopy For President and, in 1967, Snoopy's Christmas.

Snoopy's Christmas (issued in the UK as London Records HLP 10171) followed the same tried and trusted formula as the earlier records – an aerial battle between the Baron and Snoopy. This time it was resolved in the true spirit of Christmas – Von Richthofen forces Snoopy to land and offers him a holiday toast and festive wishes.

The song obliquely references the famous Christmas truce of December 1914 when the German side made friendly approaches to the British troops and appropriately in the song it is von Richthofen and not Snoopy who offers the hand of fellowship.

Three writers shared composing credits: George David Weiss had co-written Lullaby Of Birdland and The Lion Sleeps Tonight among many others, and was a President of the Songwriters Guild of America; Hugo Peretti and Luigi Creatore were Brill Building writers and producers. And all three had composed Elvis' Can't Help Falling in Love.

Snoopy's Christmas was quite a departure. Apart from the humorous subject matter, the novelty element of the record derives from the arrangement and production. A chorus of O Christmas Tree opens the track, Hark The Herald Angels Sing starts to chime midway through and on the fade-out. Sound effects include zooming aeroplanes, exploding bombs and the sounds of gunshots. And like all the Snoopy tracks it had that trademark military marching beat.

When the song appeared on the band's third album *Snoopy And His Friends* (Laurie SLLP 2042, 1967) it featured a mock news item about a Christmas truce breaking down, and Snoopy being despatched to track down his sworn enemy. The single version closes when: "With a roar they were both on their way/ Each knowing they'd meet on some other day". An appropriate nod to the spirit of Christmas – but of course it seemed to hint at still more musical encounters and record releases to follow.

And this began to be an issue for some band members who were starting to tire of the Snoopy theme, particularly when the whole of Side One of *Snoopy And His Friends* turned out to feature all the Snoopy hits, and the album's sleeve was a childlike cartoon of Snoopy squaring up to several German airmen, separated only by a large yellow dog kennel. Guitarist Barry Winslow said later: "When Snoopy's Christmas came along we just did it. We were a bit let down though, since we never really got to do our own songs."

Snoopy's Christmas reached No 1 in Billboard's Best Bets for Christmas chart. It made the Top 40 in Canada and No 1 in Australia and New Zealand. Indeed, in New Zealand it became the fastest-selling single of all time, HMV finding itself unable to turn out enough copies (1000 + a day) to keep up with demand. And it came to be the biggest selling overseas single release of all time in that country. The New Zealand press declared: "This novelty song by The Royal Guardsmen has probably been a part of our New Zealand Christmas for as long as many of us can remember." The song would subsequently keep reappearing in the New Zealand charts, though readers of the country's *Herald* newspaper would in 2007 vote it Worst Christmas Song Of All Time.

The band spilt in the early 70s but then reformed, and in 2021 a version of the group with some original members was still performing and touring. "We're keeping our chops up pretty well," said original vocalist Chris Nunley in 2018. "We've got a lot of people who are probably fans from the early days when we used to play Tampa, before we recorded *Snoopy* and after, that'll probably show up."

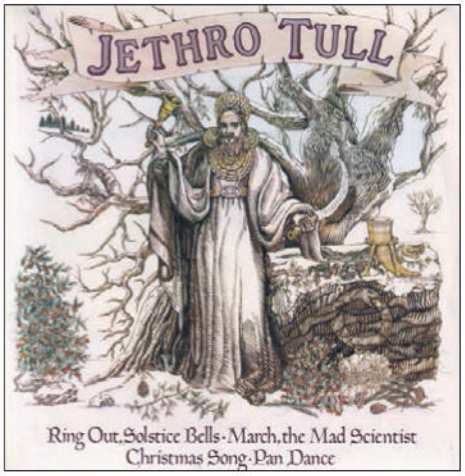
In their heyday they appeared at Madison Square Gardens and on top US TV shows, touring with The Beach Boys, The Monkees and The Who among others. But though they had always wanted to be a serious rock band they were ultimately quite philosophical about their musical journey with Snoopy.

Lead singer Barry Winslow would later declare: "We had a good run and loved the Snoopy tunes." They came to be quite accepting of their relationship with Snoopy. Sometimes referred to as "the Snoopy Boys", they issued the statement "Long Live The Dog" when Snoopy's Christmas debuted at No 3 on an NZ iTunes children's chart in the early 2000s. And years later they even went back into the studios to cut Snoopy vs Osama, though there appears to have been no official release.

One wonders how the legendary air ace Baron Manfred von Richthofen, famed for his daring aeronautical exploits, would have made of his legacy – remembered by children because of a Christmas song celebrating an imagined meeting with a beagle – and a cartoon one at that.

David Pearson

HOLY TRINITY

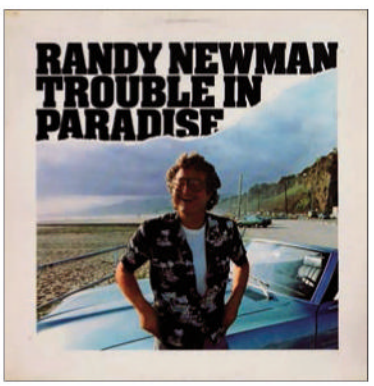


The Christmas-themed single is a classic opinion divider, loved by some but loathed by others. Those of us in the former camp have our favourites, including Slade, John & Yoko, Elton John and Wizzard. But there have been plenty of other songs with their own distinctive spin on Christmas. Some have been surprising, thought-provoking, even unsettling – sometimes simultaneously. Here are three, all fascinating in their own way.

Much of the appeal of Jethro Tull's Ring Out, Solstice Bells is the way it deftly shines a thoughtful light on the concept of the traditional holiday season. Beautifully constructed and performed, it commemorates the Winter Solstice, originally celebrated, the sleeve-note points out, as a pagan festival. With its complex time signature, the swirling music tumbles around a sparkling melody, summoning a tuneful and joyous mood. Part of an EP (Chrysalis CXP 2, £5) Ring Out, Solstice Bells was a Top 30 hit in 1976, also subsequently appearing on the *Songs From The Wood* album. (Over 25 years later, Tull issued an entire Christmas album.)

While we're talking about seasonal traditions, what about Father Christmas? Well, try The Kinks' take on Santa, courtesy of one of Ray Davies' quirkiest compositions. In 1977, right in the middle of punk's ascendance, The Kinks released a stand-alone single, Father Christmas (Arista ARISTA 153, UK, 1977, £15). The musical performance is remarkable – following a brief Christmassy intro, the band explode with a full-blown punk-style delivery, a reminder of how stunning The Kinks could sound at full tilt. The story is a sardonic, sad tale involving Father Christmas getting mugged by some thugs. They don't want his gifts – just his money. Give the toys to the rich, they tell him, as they head off. Superbly delivered with a powerhouse set of riffs, this melancholic song is a minor gem, though it wasn't a hit.

Christmas has its share of unsettling songs and one of the most unforgettable is Randy Newman's Christmas In Capetown. Some 40 years after its release on Newman's 1983 *Trouble In Paradise* album (Warner Bros 9237551, UK, 1983, £5), this song's language, setting and storyline retain their capacity to shock and disturb. After some brief, synthetic-sounding seasonal music, Newman sets the scene. The song's main character is a bitter racist, full of hate, his bile pouring out as the song progresses. The details are vividly drawn, including the workers queuing outside the diamond mine, lunch pails in hand. The return of the seasonal music at the finale heightens the sombre, disturbing mood of this extraordinary composition.



These are just three examples of the broad range of Christmas-related music. And of course, songs like this can co-exist with the better-known releases; that's all part of the endless story. Anyway, happy holiday season to you all. I'm off to listen to Slade, Was (Not Was), Donny Hathaway and The Waitresses… among others.

Steve Burniston

MERRILY ON HIGH SCHOOL

THE GABLE HALL SCHOOL CHOIR

Reggae Christmas

(Trojan TR 7881, 1972) **£2**

As Noddy Holder would say, "It's Christmas!" – but less Jacob Marley and more Bob Marley, less chestnuts roasting, more DJs toasting. Yes, it's Christmas reggae stylee.

Back in the 1970s many school choirs made records, usually private pressing albums of hymns or carols to sell to parents. But only one had their christmas song released on the Trojan label, namely The Gable Hall School Choir from Corringham, near Stanford-le-Hope, Essex, who delivered Reggae Christmas.

Unaware that they were going to be crimbo chart rivals to John Lennon's Happy Xmas (War Is Over), the children's choir were invited to sing on a reggae-themed single for the Christmas market in 1972. It's not clear how or why the choir were chosen but there was possibly a connection with one of the managers or production staff at Trojan's Music House.

The track starts with the kids discussing with their teacher what song to sing until one of them pipes up: "Let's do The Christmas Song in reggae." While the tune is the same as the Nat King Cole festive favourite, the lyrics are curiously rearranged: "Sleigh bells ringing in the snow/Children's faces all aglow/Jack Frost nipping at your tiny toes/Christmas is here again." The backing musicians, who are either The Rudies or The Cimmarons (both Trojan house bands), chug away with an uptempo reggae backbeat. There's no dub version on the B-side but a song called Candy Man. This is not the Willy Wonka favourite but a new song, a paean to "sweet Santa", with an organ-led reggae backing. One of the kids sings solo here and not always in tune.

The production is credited to John Arthur who is probably Johnny Arthey, a Trojan mainstay at the time. According to former Trojan Production Manager Rob Bell, however, the producer was Dave Bloxham. He also revealed that one of the children who introduces the song was his daughter Mandy though she wasn't actually a pupil at the school. The press release for the single revealed that up to 50 children were involved but no one has discovered who any of them were or exactly why the school was chosen.

The reviews at the time were generally very positive though one criticised the change from "angelic voices" to a "raucous football chant" by the end of the song, which is a bit unfair. According to Trojan boss Lee Gopthal, the label shifted 35,000 copies which sadly wasn't enough to propel it into the Top 30. Ironically, and maybe mischievously, however, the Top 10 in the *Port Talbot Guardian*, published 29 December 1972, shows the single at No 6. Wishful thinking. Trojan were going through a transition period at the time, having parted company with Island/B&C, and they could have done with another big hit.

Overall, Reggae Christmas is a bit of fun and an interesting, if obscure, entry in the Trojan back catalogue. But you can hear why it hasn't become a festive favourite, even though it was re-released a few times. With its uplifting kiddie chorus it did perhaps inspire Roy Wood to write I Wish It Could Be Christmas Everyday the following year, so if only for that reason it deserves a bigger audience.

Col Pingram

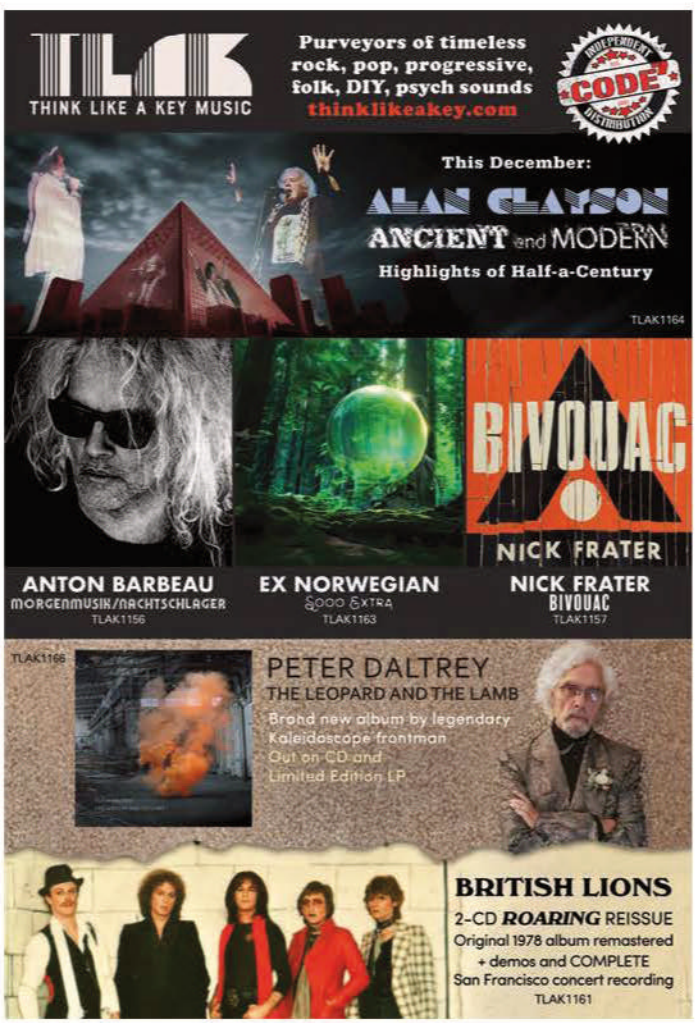
Vectis
AUCTIONS
COLLECTABLES SPECIALISTS

NEXT VINYL SALE
WEDNESDAY 17TH JANUARY 2024
ONLINE - 10.00AM

Online bidding & catalogues available at **vectis.co.uk**
also on **the-saleroom.com**

Good Quality Collections Always Wanted
Please contact us to discuss selling your records and music memorabilia through Vectis.

Vectis Auctions Ltd, Fleck Way, Stockton-on-Tees, Thornaby TS17 9JZ
Tel: 01642 750616
Information on auctioning your collectables - **collections@vectis.co.uk**
General enquiries - **admin@vectis.co.uk**



MOST Wanted

Green, Pink and Red Hot, Paul Rigby covers all the colours of the collectable rainbow, this month

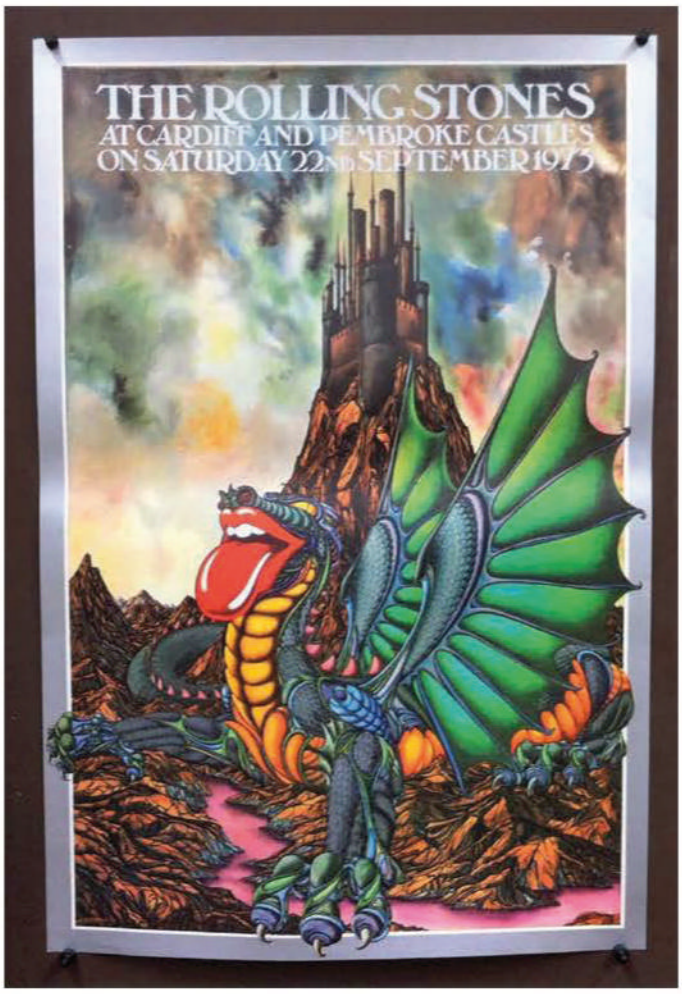
Now includes Whole Love Of Lots

PINK FLOYD Poster £525
From 1972, this documentary features the band playing live in a Roman amphitheatre at Pompeii during October 1971. **Supplied by MEM**

THE BEATLES Jukebox £13,750
Limited to 100 units, a *Yellow Submarine* jukebox manufactured in 2001 by Rock-Ola, in collaboration with Apple Corp. It has light-up features and bubbles within its clear tubes. I'd be disappointed if it didn't. **Supplied by Propstore Auction**

DON SHINN *Departures* (Columbia SCX 6355) £550
From 1969, this space-electronic, psych-prog jazz outing arrives in a laminated flipback sleeve. Took a day and a half to record. Keith Emerson's aerobic antics with Moogs and organs? He got that from this man. **Supplied by Industrial Silence**

THE ROLLING STONES Poster $4,500
From 22 September 1973, for a cancelled concert at Cardiff And Pembroke Castles. **Supplied by Rockaway**



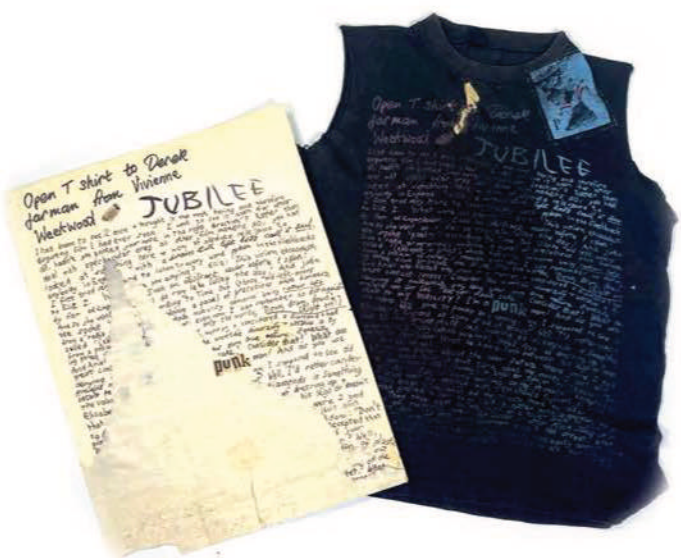
THE JAM Autographs £295
From 1978. Full set of autographs on this Polydor Records publicity photo. Note that Paul Weller, uncharacteristically, is smiling. **Supplied by MEM**

THE BEATLES Blazer £40,625
A tailor-made blazer worn by Paul McCartney during a performance by The Beatles on *The Morecambe & Wise Show,* 18 April 1964. **Supplied by Propstore Auction**

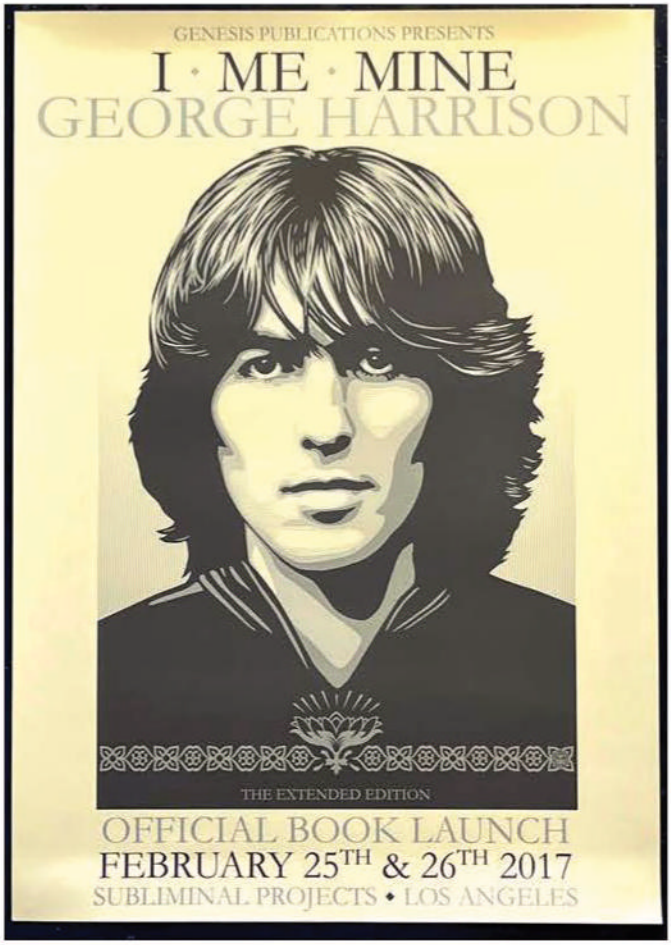
VARIOUS Sampler (Blue Note PRP 7) £280
Japanese pressing from 1968, includes Lee Morgan, Cannonball Adderley, Sonny Clark, Bud Powell, Lou Donaldson, Horace Silver, Art Blakey and Miles Davis. **Supplied by Industrial Silence**

SEX PISTOLS God Save The Queen (A&M AMS 7284) £16,500
With No Feeling on the flip, includes original serrated anti-slip necklace. **Supplied by Omega Auctions**

VIVIENNE WESTWOOD Letter/T-Shirt £4,600
Westwood's reaction to Jarman's film, *Jubilee*, from 1978, printed at Westwood/McLaren's Seditionaries boutique. She stated, "I had been to see it once and thought it the most boring and therefore disgusting film I had ever seen." Originally owned and worn by Helen Wellington-Lloyd, aka Helen of Troy. **Supplied by Omega Auctions**



GEORGE HARRISON Poster £175
For the 2017 book launch of Harrison's autobiography, using imagery from the 2014 LP box set release, *The Apple Years 1968-75*.
Supplied by MEM



THE BEATLES Speakers £75,000
A pair of Altec 605A monitors, originally came from Abbey Road Studios. Seen in Peter Jackson's 2021 documentary series, *The Beatles: Get Back*. From the personal collection of Chris Hewitt, noted audio archaeologist and author of several books on vintage sound equipment. **Supplied by Propstore Auction**

CONTACTS
EBAY: www.ebay.co.uk
INDUSTRIAL SILENCE: marc@industrial-silence.com; www.industrial-silence.com
MEM: Tel 01635 269327; www.rockpopmem.com
OMEGA AUCTIONS: 01925 873040; www.omegaauctions.co.uk
POPSIKE: www.popsike.com
PROPSTORE AUCTION: Tel 01494 766485; propstore.com
ROCKAWAY: www.rockaway.com; 001 323 664 3232

Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

NIRVANA *Nevermind* (Sub Pop DGC 24425) £3,975
Sealed, first pressing of the 1991 vinyl release. (eBay item number: 155761828425) **Supplied by eBay**

THE BEATLES Love Me Do (Parlophone 4949) £4,000
Limited to 250 copies, promo 7" single with "McArtney" misprint. (eBay item number: 404493794570) **Supplied by eBay**

***THE DOORS* (Elektra EKL 4007) £3,831**
First-pressing, sealed, mono release of self-titled 1967 debut. (eBay item number: 155761905996)
Supplied by eBay

GENESIS Cube Box Sets £1,167
Complete set of cubed CD box sets with hinged flip lids. (eBay item number: 204354767434)
Supplied by eBay

***LED ZEPPELIN IV* (Atlantic 2401 012) $446**
Vinyl edition first pressing from 1971.
Supplied by Discogs

BLUE MITCHELL *Blue's Moods* (Riverside RLP 336) $399
From 1963, oddly this hard bop mono pressing emerged three years after the stereo edition.
Supplied by Discogs

THE PARTRIDGE FAMILY Acetates (KIP no cat no) $9,800
Reportedly "unknown" album from 1974 spanning two discs.
Supplied by Popsike

ROBERT JOHNSON Come On In My Kitchen (Vocalion 03563) $6,889
Blues 78 from 1937 with They're Red Hot on the flip.
Supplied by Popsike

NEW!

RECORD COLLECTOR PRESENTS
PAUL McCARTNEY

NOW AND THEN
EVERY SOLO ALBUM ASSESSED FROM *McCARTNEY III* TO *McCARTNEY* PLUS BRAND NEW 10-PAGE DISCOGRAPHY

MY LOVE
COLLECTORS SHOW THEIR WARES

LET ME ROLL IT
PETE PAPHIDES ON THE TAO OF PAUL

BROTHER MICHAEL
MIKE MCCARTNEY'S PHOTOGRAPHS

MAYBE I'M AMAZE
PAUL McCARTNEY'S SOLO YEARS EXPLORED

COMING UP: YOUTH SPEAKS! ★ THE LIVE ALBUMS ★ THE CLASSICAL WORK ★ A YOUNG PERSON'S GUIDE TO PAUL McCARTNEY ★ THE MUSICANSHIP AND MORE

SUBSCRIBERS SAVE 10%

PRE-ORDER NOW

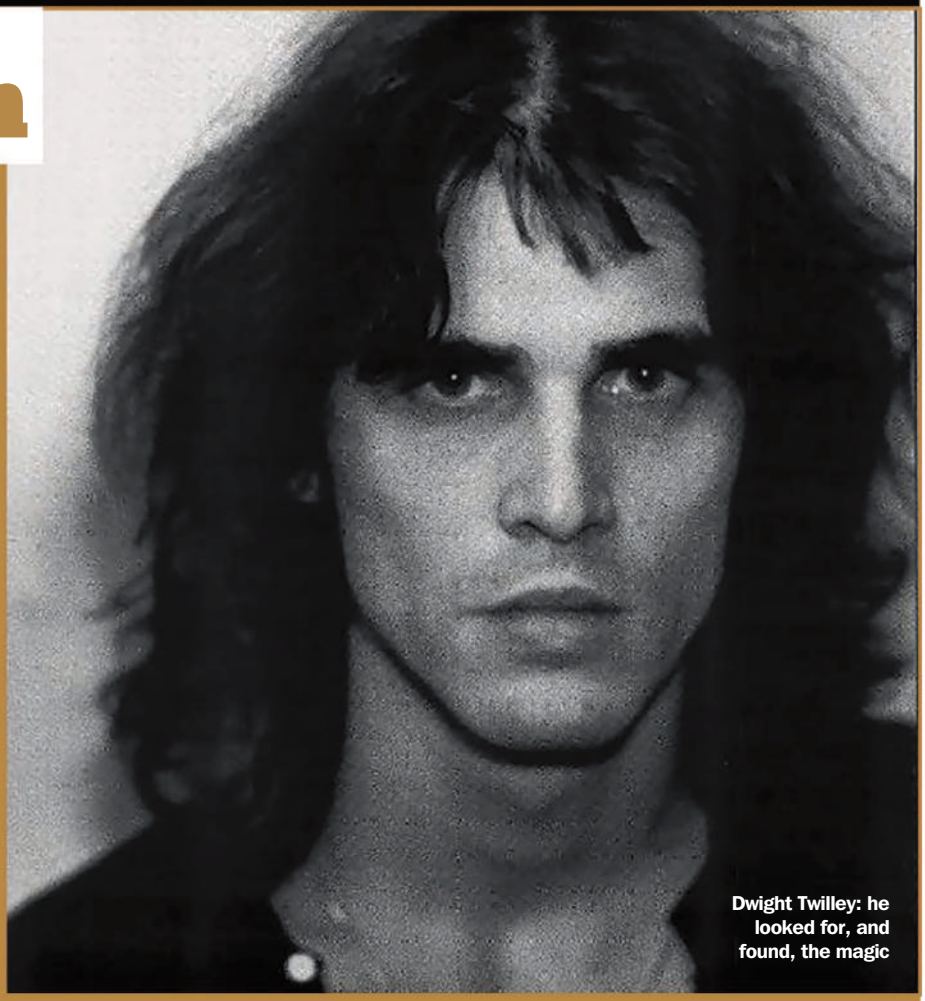
As The Beatles have again made headlines this festive season by scoring their first No 1 UK single in 54 years, *RC* shines its (Carnival Of) light on the group's former bass player, spending 116 pages examining Paul McCartney's illustrious solo career from *McCartney* to today, with help from Micky Dolenz, Mike McCartney, Youth, Nigel Godrich and many more. Pete Paphides examines his mellow philosophy in 10 records, there's a brand-new 10-PAGE UK discography, as well as some of the best writing on all his studio albums, features on his classical work, musicianship, rarities, collaborations and much more.

In shops from 7 December or pre-order now from:
shop.recordcollectormag.com

Not Forgotten

Dwight Twilley
1951-2023

By Bill Kopp



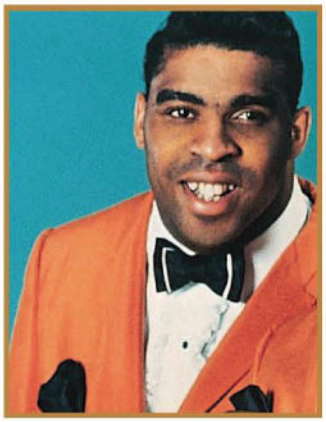
Dwight Twilley: he looked for, and found, the magic

Dwight Twilley – singer, songwriter, musician and producer – died 18 October, aged 72. A widely admired artist whose original style drew upon The Beatles and Sun Records rockabilly, Twilley's musical odyssey took him to the legendary Memphis studio (following a chance encounter with Sun founder Sam Phillips' son Jerry), Leon Russell's Shelter Records, London's Trident Studios and beyond. With longtime musical partner Phil Seymour, he led Oister. *Sincerely* and *Twilley Don't Mind* – the pair of late 70s albums from that group (renamed by the label The Dwight Twilley Band) – are held in high regard in the power pop world, as are later archival and live releases.

Twilley had the ingredients for superstar success: sharp songwriting skills, a keen melodic sense and pop star good looks. But while his body of work was revered among critics and fellow musicians, Twilley's commercial fortunes would be more measured. He broke through on the US singles charts twice, with 1975's I'm On Fire (No 16) and again nearly a decade later with Girls (also No 16). In between, he apparently auditioned for the role of Jim Morrison in Oliver Stone's 1992 film *The Doors*.

Twilley's coterie of close associates and friends included guitarist Bill Pitcock IV, Susan Cowsill and labelmate Tom Petty. Upon news of Twilley's passing, Petty's official social media account paid tribute to the Tulsa, Oklahoma-born musician, noting that Twilley sang on Petty's American Girl and Breakdown; they also posted a 1977 video clip of Looking For The Magic, prominently featuring Petty on bass guitar.

Underscoring his stature in the music community, the roster of guests on Twilley's final release (2014's *Always*) included Cowsill, Pitcock, Tommy Keene, The Posies' Ken Stringfellow, Mitch Easter, Leland Sklar, 20/20's Ron Flynt and more. He is survived by wife Jan Allison Twilley.



Rudolph Isley, died 11 October, age 84. The US singer-songwriter was a co-founder of legendary R&B act The Isley Brothers. Formed in Cincinnati in 1954 by Rudolph and his brothers Ronald, Vernon and O'Kelly, the group briefly disbanded after Vernon was killed in a car accident. Eventually reuniting as a trio with Ronald on lead vocals, they signed with RCA and scored their first hit single in 1959 with Shout. Further chart success followed in 1962 with the Bert Berns song, Twist And Shout (later covered by The Beatles). Founding T-Neck Records in 1964 to release their music, the group's backing band during this period included a young Jimi Hendrix on guitar. Signing to Motown Records they scored their next significant success with the Holland–Dozier–Holland song, This Old Heart Of Mine (Is Weak For You), a 1966 US Top 20 hit which reached No 3 in the UK. Leaving Motown, The Isley Brothers added a healthy dose of funk to their sound with 1969 single, It's Your Thing. The group's line up expanded in the 70s to include younger brothers Ernest and Marvin and they enjoyed further success with singles such as That Lady and Fight the Power (Part 1). Following the death of O'Kelly Isley in 1986, Rudolph Isley left three years later to become a Christian minister.

Carla Bley, died 17 October, age 87. The American jazz pianist and composer was a pioneer of free jazz, whose versatility found her working within the realms of rock and pop. Born Lovella May Borg in Oakland, California, she moved to New York in the 50s. In 1957 she married the jazz pianist Paul Bley and began touring with him as well as composing. Bley's 1964 album *Barrage* was entirely comprised of Carla's compositions. Divorcing Bley (though keeping his name) she became deeply immersed in New York's free jazz scene. She began co-leading the Jazz Composers' Orchestra and founded the JCOA record imprint, which issued key albums by Clifford Thornton, Don Cherry, and Roswell Rudd as well as her own *Escalator Over The Hill* (1971), a ground-breaking jazz opera with excursions into rock and raga whose personnel featured the likes of Linda Ronstadt, Jack Bruce, and Charlie Haden. Delving yet further into rock she collaborated with Pink Floyd drummer Nick Mason on his 1981 solo debut, *Nick Mason's Fictious Sports*, writing and co-producing all its songs.

Angelo Bruschini, died 23 October, age 62. The Bristol-based musician (above) was a long-time guitarist with Massive Attack. A member of numerous Bristol bands since the late 70s, he played with art rock act The Blue Aeroplanes for nearly 10 years, first appearing on 1985 album *Tolerance* and making key contributions to 1991's *Beatsongs*. Employed as part of Massive Attack's live set-up, he went on to help reshape the group's sound on their milestone 1998 LP, *Mezzanine*. Brought back for the recording of 2003's *100th Window*, he continued to perform as part of their touring band.

DJ Mark The 45 King, died 16 October, age 62. The US hip hop beatmaker and DJ produced Jay-Z's Hard Knock Life (Ghetto Anthem) and Eminem's Stan. His early breakthrough came with his 1987 track, The 900 Number, which used a saxophone loop from Marva Whitney's 1968 song Unwind Yourself. The 900 Number has since been sampled and remixed by DJ Kool, Public Enemy, and Chad Jackson (for the UK No 3 single Hear The Drummer [Get Wicked]). He would go on to produce and do remix work for Queen Latifah, Gang Starr, Salt-N-Pepa, Eric B. & Rakim, and

Photos: (Angelo Bruschini, Greg Sutton, Steve Riley, Adam Johnstone ,Sean Martin, Jeremy Tiller, Michael Ibo) Facebook

Madonna before achieving his biggest production success with Jay-Z and Eminem – Stan becoming one of the latter's most iconic hits.

Steve Riley, died 24 October, age 67. The American rock drummer was best-known as a former member of W.A.S.P. and L.A. Guns. Beginning his career in 1979 as part of a revived Steppenwolf he next had a stint in heavy metal band Keel, appearing on 1985 album, *The Right to Rock*. Leaving to join shock rockers W.A.S.P., he went on to play on the studio albums *The Last Command* (1985), and *Inside The Electric Circus* (1986). Joining glam-metal band L.A. Guns in 1987, his five-year stint with them saw him as part of the "classic lineup" that issued *Cocked & Loaded* (1989) and *Hollywood Vampires* (1991). Fired from the group in 1992 he returned two years later, remaining until 2016 after which he performed with one of two versions of the band following legal disputes.

Gregg Sutton, died 22 October, age 74. The songwriter and musician was a member of country-rock band Lone Justice and wrote hit songs for a host of other artists. A talented bassist, he had already backed the likes of Bob Dylan (as part the early 80s tour captured on the live album *Real Live*) before he joined Lone Justice shortly after their 1985 debut album. He was a key contributor to the group's second (and final) album, 1986's *Shelter*, playing and co-writing several songs. Switching his focus to songwriting afterwards he penned (and co-penned) songs such as Curtis Stigers' You're All That Matters To Me (a UK No 6 hit), and Sam Brown's Stop! (UK No 4) as well as songs for Joe Cocker, Tom Jones, Dolly Parton, Al Green and Billy Ray Cyrus. He also worked as legendary comedian Andy Kaufman's musical director.

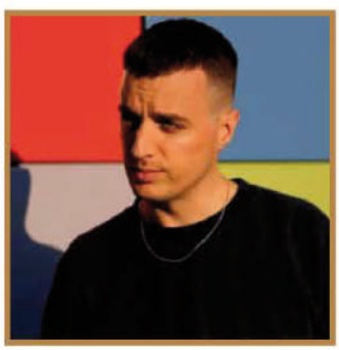
Larry Cohn, died 31 October, age 91. The American lawyer, record company executive and blues collector compiled Sony's *Roots 'n' Blues/ Legacy* reissue series of vintage blues and American roots recordings in the 90s including the million-selling Robert Johnson box, Bessie Smith's complete recordings and around 50 releases including themed compilations. Joining CBS' Epic outlet in the late 60s he went on to sign Billy Joel, Fleetwood Mac, Johnny Winter and Poco. He received eight Grammy nominations. *Tony Burke*

Adam Johnstone, died 29 October, age 55. The Australian musician (above) was the lead guitarist for Romero. Based in Melbourne, the group were formed in 2018 and gained international notice for their soulful brand of power pop. Johnstone's raucous lead guitar riffs helped shape the sound of their acclaimed debut album *Turn It On!* last year.

Sean Martin, died date unknown, age 26. The singer and guitarist was the frontman for Liverpool indie rock band The Night Café. Formed in 2014, when the members were still at school, the group released two EPs, *Get Away From The Feeling* (2017) and *Bunkbed* (2018), before their debut album, *0151*, arrived in 2019. The group released their most recent EP, *For Better Days,* in 2021.

Hiroshi "Heath" Morie, died 17 October, age 32. The Japanese bassist was a longtime member of the hugely successful Japanese rock act X Japan. He first joined the group in 1992, replacing previous bassist Taiji and featured on the following year's *Art Of Life* album as well as 1996's *Dahlia*. Remaining with them until their split the following year he rejoined for their reformation, playing with them from 2001.

Jeremy Hogg, died 21 October, age 60. The slide guitar player introduced Polly Harvey to John Parish, so beginning one of rock's most long-lasting and fruitful collaborations. The three played together in the Bristol band Automatic Dlamini from 1988 until 1991, when Harvey formed and found success with her own band. Hogg was part of the PJ Harvey touring band from 1996 to 1998 and played on the *Is This Desire* album. As well as being a mainstay in every incarnation of the John Parish Band over the past 25 years, Hogg enjoyed a parallel career as a lighting cameraman with Aardman Animations, working on many of their best-loved films including *The Fantastic Mr Fox*. *Oliver Gray*



Jamie Tiller, died 15 October, age 44. The label boss and DJ (above) co-founded the influential archival label Music From Memory. Begun in Amsterdam alongside Tako Reyenga and Abel Nagengast in 2013, the imprint gained renown for its bold and intuitive curation, reissuing obscure and previously little-known music by the likes of Gigi Masin, Suzo Saíz, and Napoleon Cherry. Recently, the label had begun issuing new albums by artists such as Yu Su and RAMZi.

Pete Garner, died date unknown, age 61. The bassist was an original member of The Stone Roses. A schoolfriend of vocalist Ian Brown and guitarist John Squire, Garner stepped in as the bassist for the final performance of their teenage band The Patrol in 1980. Recruited into The Stone Roses as a bassist when the band formed three years later, he stayed until 1987, playing on songs including So Young, Tell Me and Sally Cinnamon. He taught his replacement, Rob Hampson, the bass parts before leaving, though Hampson was quickly replaced by Gary 'Mani' Mounfield later in 1987.

Michael 'Ibo' Cooper, died 12 October, age 71. The Jamaican keyboardist was a founding member of influential reggae group Third World. Gaining early success while still a teenager as part of the group Inner Circle, he left to form Third World in 1973 alongside guitarist and cellist Steven 'Cat' Coore. The pair developed the group's unique fusion sound by combining elements of reggae with rock and soul. The group's greatest success came in the 80s when their cover of The O'Jays' Now That We Found Love reached the UK Top 10.

Others who passed away recently include: **Goa Gil**, US DJ and pioneer of the Goa trance and psytrance movements; **Tony 'Slug' Leeuwenburgh**, bassist, guitarist and vocalist for Dutch punk bands Nitwitz and BGK; **Dayne 'G6' Felix**, music producer who was considered a pioneer in the Saint Lucian kuduro scene; **Mervin Shiner**, American country singer, songwriter, and guitar player, known for his honky-tonk style. He was the first artist to record the song Here Comes Peter Cottontail, which became a US children's Easter favourite; **Buck Trent**, American country music instrumentalist who played banjo on Dolly Parton's Jolene; **Shinji Tanimura**, singer-songwriter best-known as the leader of 70s Japanese folk group Alice and for solo hit singles such as Subaru (Star); **Aérea Negrot**, Venezuelan DJ and singer-songwriter who was a frequent collaborator of Hercules & Love Affair. As a solo artist she released the 2011 album *Arabxilla;* **Aaron Spears**, US drummer who worked with Ariana Grande, Usher, Lady Gaga, Britney Spears and Miley Cyrus; **Atsushi Sakurai**, singer-songwriter best known as the lead vocalist for Japanese visual kei rock band Buck-Tick from 1985 onwards; **Steve Poponi**, US guitarist and vocalist for New Jersey rock band, Up Up Down Down Left Right Left Right B A Start; **C-Knight**, rapper for West Coast G-funk hip hop trio The Dove Shack, best known for their 1995 hit Summertime In The LBC; **Nahee**, Korean independent singer-songwriter known for songs such as the 2019 debut single, Blue City, and 2021's City Drive.

All obituaries by Paul Bowler unless otherwise stated. With thanks to John Parish.

musictovisit

Bob Stanley carries pop's baggage everywhere

Roy Wood – why wouldn't you?

One of the things no one will miss about Twitter when it finally dies in a hail of Elon Musk's bullets is that you won't see a beloved name trending and then feel your heart sink into your stomach. This morning it was Roy Wood. No, *not Roy Wood*? And, of course, it turned out to be a completely different Roy Wood – correctly known as Roy Wood Jr – who was trending, a big cheese in American TV, apparently. Phew.

Somehow, I still think there's time for Roy Wood to revive his career and score another Christmas No 1. In any sane world, it would have been Roy who got the call ahead of Jeff Lynne for… well, everything. Imagine a world in which Roy had been a Traveling Wilbury. Imagine if *Anthology 1* had opened with Roy's re-working of the half-assed Free As A Bird demo. Imagine Wizzard duetting on the theme from roller-skating alien movie *Xanadu* with Olivia Newton-John. *Imagine that!* All of these things would have made the world a better place.

Given his track record, it really is nuts that Roy Wood is still somehow a cult act. Three UK No 1s. Top 10 hits with four different acts, if you include solo Roy Wood. And, most importantly to me, he is someone who clearly loves pop music and can perform it in pretty much any (pre-80s) style you suggest. Take his 1974 hit, Forever, a beautiful song about faith in eternal love surviving a broken heart. The first verse is taken in the style of 1968 (or very late '67) Beach Boys. The devil is in the detail – Roy has a Carl Wilson lead vocal in mind, specifically something from *Wild Honey*, I reckon, as he sings the middle eight. But wait! On the second verse, he transforms into 1962 Neil Sedaka! Maybe this was born out of nostalgia, as Sedaka was enjoying the second phase of his career by the time Forever was a hit in 1974, with markedly less teenage fare like Laughter In the Rain and That's When The Music Takes Me. Maybe Roy heard Neil's extraordinary The Queen Of 1964 and reminded Carole King's alleged ex just where he came from.

What is so miraculous about Forever is that it gels perfectly. It doesn't sound like a pastiche because there's more than enough "Roy Wood" to hold it all together. He's stealing rather than borrowing, and – being one of the greatest songwriters this country has ever produced – he can transcend the obvious source material and own it. I can't get over the notion that Jeff Lynne borrows rather than steals. Bits of A Day In The Life or A Hard Rain's Gonna Fall or *The Who Sell Out* are all out on loan to Jeff. He can't concoct his own Wizzard brew. Telephone Line might be a cracking single, but Jeff released it hoping you wouldn't see the joins. And yet it's Jeff who lives in a solid gold house. Where's the justice?

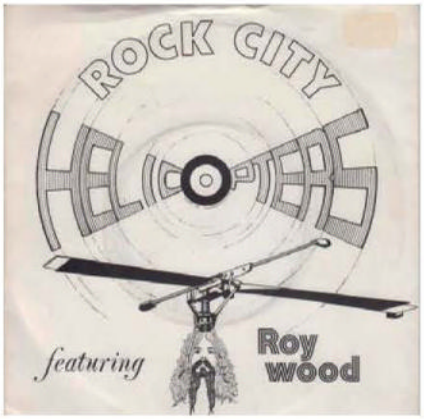
Roy may wryly note that it was he rather than his old Move-mate who dated Lynsey De Paul. Not only that, he inspired her to write her Spectoresque hit single, Ooh I Do. Lynsey, in turn, was in Roy's thoughts when he wrote the fabulous Rock'N'Roll Winter, subtitled Loony's Tune, which was his affectionate nickname for her. It features the charming couplet, "Almost every song I dream of in the end, I could dedicate to you, my lovely friend." He talks about his "teenage heart" even though he's 27 years old. The man understands pop music inside out.

What is so miraculous about Forever is that it gels perfectly

Roy had previously dated *Lift Off* presenter Ayshea Brough, the son of a gun, and he wrote the epic Farewell for her, a single pressed by Harvest in April 1973, just as Wizzard's career was getting off the ground. Reaching the shops just three weeks after See My Baby Jive was released, it was effectively a Wizzard single with an Ayshea vocal. Unlike See My Baby Jive, the chords on Farewell are mildly apocalyptic, and Ayshea's rather witchy delivery adds to the delicious unease. Why wasn't it even a minor hit?

Structurally, it was straight out of the Roy Wood text book. Radio Luxembourg played it plenty, but Radio 1 ignored it, possibly because *Lift Off With Ayshea* was on "the other side". No matter. You need to own this record.

Just as ELO became a commercial classical rock behemoth at the end of the 70s, Roy Wood's career went off the rails. One listen to The Wizzo Band, a belated stab at jazz rock in the age of punk and disco, will give you a clue as to why. After that, Roy couldn't find his way back into the chart



despite a bona fide classic with the 1980 double-sider Rock City/Givin' Your Heart Away – under the new name of Roy Wood's Helicopters – which would have fitted my imaginary alternative *Xanadu* soundtrack like a glove. Green Glass Windows wheeled out the kiddie choir from I Wish It Could Be Christmas Every Day but sadly it was in vain.

I saw the gruff fella come onstage at the Vintage festival a few years back with a rant about traffic on the M6. I don't know if Jeff Lynne would have done that. Also, it's possible those kitchen-sink productions don't work as well on crystal clear digital radio as Sweet Talkin' Woman; they were built for medium wave. I'm glad Roy left ELO in 1972 so that he and Jeff wouldn't fall out – that seems like the mark of a man who's got his priorities right. Of course, he also had See My Baby Jive in his back pocket. He wasn't that daft.

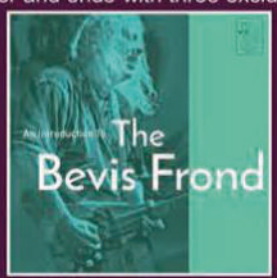
Bob Stanley tweets @rocking_bob

Fruits de Mer Records

psychedelia, krautrock, prog rock, acid folk - classic, long-lost and new

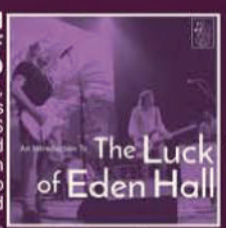
THE FISHHEADS 'LOBSTER BASQUE REPLICA' LP+CD
Just when you thought it was safe to go back in the aquarium, The Fishheads return, this time with an album of covers, including tracks originally recorded by Pink Floyd and Mighty Baby.
The Fishheads include Marc Swordfish, Anton Barbeau, Simon House, Icarus Peel and members of Astralasia.

AN INTRODUCTION TO THE BEVIS FROND CD
...although Nick Saloman really needs no introduction to Shindig! readers - a brilliant guitarist and songwriter, who has being following a fiercely independent path for over 50 years. This new set contains 70 minutes of recordings Nick has released through Fruits de Mer and ends with three exclusive demos.



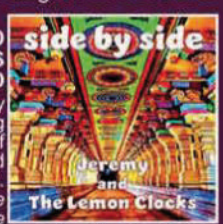
SENDELICA 'MAN, MYTH & MAGIC' 2xLP
a double LP, this is the third in the band's continuing look at mankind's relationship with its world, religion, magic and myths. Four sidelong instrumentals that flow from ambience to full-on spacerock.Gatefold die-cut sleeve, colour vinyl, printed inners and poster, this set looks almost as good as it sounds.

AN INTRODUCTION TO THE LUCK OF EDEN HALL CD
Fruits de Mer retrospective, pulling together tracks released by this great US psychedelic rock band during their 10 years with the label, together with two previously-unreleased covers.
"Fearless, ambitious and overflowing with possibilities" Andy Morten, Shindig!



HANFORD FLYOVER 'SOURCE' CD
Josh and Holly deliver a stunning new album of original songs. Folktronica meets motorik grooves, and Fruits de Mer proves it doesn't spend its time entirely in 1967.

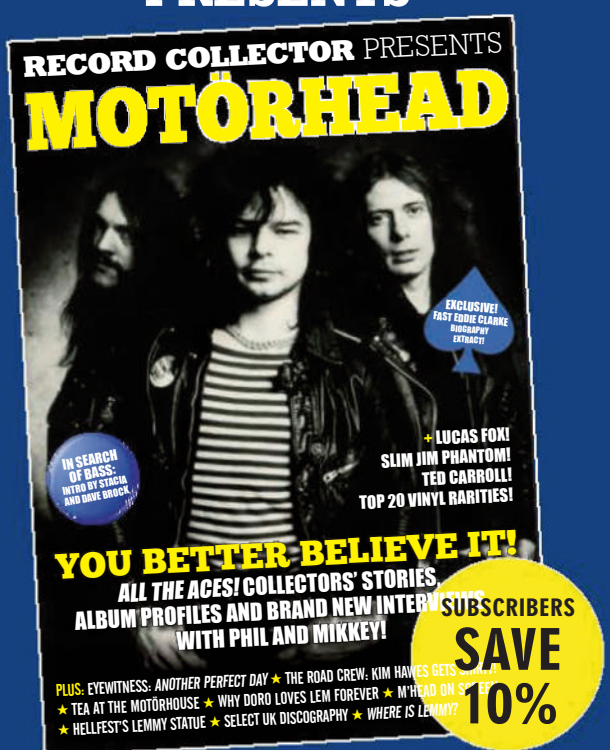
JEREMY AND THE LEMON CLOCKS 'SIDE BY SIDE' 2xCD
Over two hours of covers by Jeremy Morris, including massively extended versions of 'Green Tambourine' and 'Crimson and Clover'.
"a dazzlingly ambitious salute to selected peaks from the golden age of Anglo-American psych of the late '60s and early '70s...a genuinely epic undertaking by anyone's standards" Graham Bent, Shindig!



read all about it at...

www.fruitsdemerrecords.com

RECORD COLLECTOR PRESENTS



On sale now in all the usual places, or available to order from here:
shop.recordcollectormag.com

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

DENIECE PEARSON

Five Star singer on her latest solo offering

What film could your new album soundtrack?
Black Panther.
Is there anything still unissued?
A couple of my demos from earlier days that I may consider revisiting.
Have you done anything that fans may not know about?
I've recently done vocals for Sting's *Message In A Bottle* stage show.
With whom would you like to make a split 7"?
A remake of one of my dad's songs, singing with him.
Where were you when you first heard one of your songs on vinyl?
At home, Essex, 1982. We had to phone in to Tony Blackburn's radio show to vote for our All Fall Down. We put a kitchen cloth over the handset and pretended we were someone else [*laughs*].
What record made you want to go pro?
Smokey Robinson's early albums.
Was anyone in your family a musician?
My father, Buster Pearson, of The Links, played on Wilson Pickett's *Midnight Hour Tour*, with Otis Redding and Desmond Dekker.
What'd you ask your music hero?
Smokey Robinson. Can we go out sometime?
What's the oddest place that's inspired a song?
Walking round the tennis court at our Sunningdale mansion, the chorus of Stay Out Of My Life came to me.
Who'd you like to cover one of your songs?
Lionel Richie, Tell Me What You Want.
Which of your songs is the most personally meaningful?
She's Not Anyone.
Dying peacefully on your deathbed, what'd you like to hear?
Clair De Lune.

"A SONG CAME TO ME AT OUR MANSION'S TENNIS COURT"

Deniece Pearson* Santa Claus Is Coming *is on DPM, 16 December.

JAMES TAYLOR

The **Quartet** frontman on his live reunion with **The Prisoners**

Tell us about your new projects.
We're arranging three albums for orchestra for London Barbican in April 2024, a la *Get Carter*, and a reunion with The Prisoners, performing old albums, and a new one that is due May.
If you could revisit any of your albums, what'd you change?
We could've worked harder on backing/vocals. We now sing as an ensemble.
Have you done anything that fans may not know about?
TV: *Top Gear*, *Gardener's World*, *Digging For Britain*, *Springwatch*, *Eastenders*, *Emmerdale*, *Caught On Dashcam*, *Spongebob Squarepants*, *Come Dine With Me*, *Sex In The City*, *Oprah*, *Car SOS*.
With whom would you like to make a split 7"?
The Prisoners/JTQ, Billy Childish.
Who'd you like to produce?
Jools Holland.
What was your favourite record shop when you started out?
Strood Record Centre.
What was your first record?
The Beatles' Can't Buy Me Love.
What record made you want to go pro?
Booker T & The MGs *Red Beans And Rice*.
Did you ever write songs 'under the influence'?
Spirit Of The Sun.
What's the oddest circumstance that inspired a song?
My Wife – in intensive care.
Who's taken music forward in the last decade?
Angela Hewitt.
Who'd you like to cover one of your songs?
The Undertones, Go To Him.
What backstage incident makes you laugh most?
Jonny Symons once altered a French promoter's sandwich in an amusing manner.
What'd you contribute to a tribute album?
Jimmy McGriff, I Got A Woman.
Of all the people that you've worked with, who taught you the most?
Roy Ayers – live energy.

James Taylor Quartet with orchestra play London Barbican, 2 April, The Prisoners play London Camden Roundhouse, 24 May 2024.

ERIC BLOOM & BUCK DHARMA

Blue Öyster Cult veterans return with several celebratory live sets

What film could your latest album soundtrack?
Eric Bloom: For *The Symbol Remains*, the silent *Nosferatu*.
Have you done anything that fans may not know about?
EB: Commercials, including Pepsi (Catch That Pepsi Spirit), AT&T (Reach Out). I collaborated with ex-Billy Joel saxist, Richie Cannata, and almost got a deal with Columbia, 1980. Where the tapes are? Unknown. I offered to produce Poison Dollies, a New York-based all-girl band, but, after one rehearsal, nothing came of it.
Is there anything else still unissued?
EB: A cassette of my college bar band, Lost And Found, in 1967. Four songs, including an original by Peter Haviland. We were mostly students at Hobart College, Geneva, New York, and recorded reel-to-reel.
With whom would you like to make a split 7"?
EB: Ex-members of Thin Lizzy, Hoodoo Gurus.
Who'd you like to remix?
EB: I was recently listening to a 60s Moody Blues album. Could you make it sound better? Sure. But then it'd lose something.
Would you re-sequence any of your own albums, given the chance?
Buck Dharma: Yes. *The Symbol Remains*. I'd move Secret Road to the second song. It's at the back of a 14-song sequence and has gotten lost.
Would you change any of your artwork?
BD: *Heaven Forbid*. An awful cover, the result of miscommunication with the artist, delayed delivery, and no time to fix a botched concept and execution.
Was anyone in your family a musician?
EB: I'm told my older sister took accordion as a girl.
BD: My dad, R Donald Roeser, was a semi-pro sax, clarinet and flute player. He played most weekends, in addition to his day job.
When did you first hear one of your songs on vinyl?
EB: A friend knew a DJ in Manhattan and got him to play Cities On Flame, in 1972. We huddled round a car radio.
What were your first records?
EB: Ray Charles *Greatest Hits*, Dave Brubeck *Time Out*.
BD: The Ventures' Walk, Don't Run, in 1960.
What's the last album that you bought?
BD: Chris Cornell *Higher Truth* LP.
What fact about you may surprise fans?
EB: I'm an inveterate video-gamer and used to write articles for video game magazines. I played *World Of Warcraft* for years, plus *Diablo*, and currently it's *Star Trek Fleet Command* and *Return Of Shadow*.
What records that you own might surprise fans?
EB: Return To Forever.
Were any of your songs written in an unusual way?
BD: Godzilla was begun in a hotel room in Dallas, while most that I've written were at home or in studios.
Which of your lyrics would you like to see on a T-shirt?
BD: "History shows again and again, how nature points up the folly of men".
Of all the people that you've worked with, who taught you the most?
BD: Record producer/engineer Martin Birch taught me a great deal about the recording process and related skills.
What unfulfilled ambitions do you have?
EB: I wanted to be a pilot, but my family read me the Riot Act. I went to Skip Barber's race car school instead and learned I'll never be a pro.
If you drove an ice cream van, what'd it play?
BD: Manu Dibango's Soul Makoosa. It sweeps you away and makes you dance.

Blue Öyster Cult* 50th Anniversary Live First Night *2CD, BD, 3LP are on Frontiers, 8 December.

Photo: (Eric Bloom) Mick Burgess

FRANK CARTER

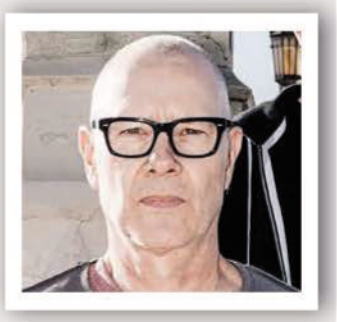
Ex-**Gallows** frontman on his latest studio venture

What film could your new set soundtrack?
True Romance.
Is there anything still unissued?
Dean [Richardson] and I have an album for another project finished, and I've one half made with my daughter that may be the best yet.
Have you done anything that fans may not know about?
Jamie T had me re-record some Misfits lyrics for one of the tunes on his last album, London Dungeon.
With whom would you like to make a split 7"?
Miley Cyrus. I saw her at *Primavera Sound* and she blew me away. So rock'n'roll.
What was your first record?
No Doubt *Tragic Kingdom*.
What's the last album you bought?
Funkadelic *Maggot Brain*.
Is anyone in your family a musician?
My father plays sax. I hope one day that we can get him on record.
Did you ever write songs 'under the influence'?
Most substances. Thankfully, I'm sober now and write with *real* substance. I'd be lost without writing.
What's the oddest place that's inspired a song?
Klub Verboten.
Who's taken music forward of late?
Kwes Darko.
Which album, on first-listen, is the most startling that you ever heard?
QOTSA *Like Clockwork*. A masterpiece.
Do you keep a diary?
I do.
With who'd you most like to record?
Dolly Parton.
What's your favourite songwriter's best lyric?
Elbow, Some Riot.
Which of your former homes should have a blue plaque?
154, Hoxton Street, London, my art studio/tattoo shop, where I write.
If you drove an ice cream van, what'd it play?
Vanilla Ice, Ice Ice Baby.
Dying peacefully on your deathbed, what'd you like to hear?
Jeff Buckley, Hallelujah.

Frank Carter & The Rattlesnakes* Dark Rainbow *CD, LP, yellow LP are on International Death Cult, 26 January 2024.

PAGE HAMILTON

Helmet singer/guitarist on the US alt.metallers' newest long-player



What film could your latest set soundtrack?
Pretty In Pink or *16 Candles*.
With whom would you like to make a split 7"?
Melvins again, or Local H.
Who'd you like to produce/remix?
Led Zeppelin.
Where were you when you first heard one of your songs on vinyl?
Strap It On acetate in my New York City apartment.
What was your first record?
Led Zeppelin *IV*.
What records most influenced your style?
John Coltrane *Love Supreme*, Sly & The Family Stone *Fresh*.
Of all the people that you've worked with, who taught you the most?
Dave Sardi for producing, and Wharton Tiers, Butch Vig, Terry Date.
If you had a record-listening party, what'd you play?
I *hate* discussing music. Just fucking listen, and shut the fuck up! Don't philosophise. Drink. Get stoned.
Which question do you wish people would stop asking?
How did we get the band name?
With whom would you most like to record?
John Stowell.
What's your favourite songwriter's best lyric?

"JUST FUCKING LISTEN AND SHUT THE FUCK UP!"

I don't have a favourite songwriter, but Elvis Costello's best lyric: "I wish you luck, with a capital F".
Which of your own lyrics would you like to see on a T-shirt?
All of them! But I always thought that Birth Defect had a very funny line: "I'd rather be insulted by you than someone I respect". You could point at the T-shirt to "Make America Great Again" slogan bearers.
Dying peacefully on your deathbed, what'd you like to hear?
Beethoven's *7th Symphony*, Second Movement, and Ralph Vaughan Williams' The Lark Ascending.

Helmet* Left *LP, clear LP, CD are on earMUSIC.

KATE RUSBY

Folk songstress on her latest endeavour

What film could your new set soundtrack?
My seventh Christmas album, and 22nd in total, has Alison Krauss, and it includes Rusby-fied 'local carols'. I love experimenting with Moogs, layered banjos, effects. Maybe *The Holiday* film, but based in South Yorkshire.
What record made you want to go pro?
Nic Jones *Penguin Eggs*. Growing up, we had many NJ albums. So cool. The most incredible guitar, full of reggae and soul, but folk. He re-wrote old words/tunes, something that I experimented with, and continue today. Call the Folk Police! Nic pushed them aside and inspired me to make songs my own. A gent, a genius, and a giant.
Is anyone in your family a musician?
My dad plays tenor banjo, guitar, mandolin. Mum plays piano, piano accordion, and they sing. We had a family *ceilidh* band that I and my sister played in, and we and our brother started on violin, then guitar at 13. We had a Guild on permanent loan from playwright, Willy Russell, my folks' friend. But I begged for a piano and dad acquired one from a pub.
What's the oddest circumstance that inspired a song?
Ironing in my sitting room, watching news about the small boats. I wept and wept: Life In A Paper Boat.
What backstage incident makes you laugh most?
Someone once sent a picture of a suckling pig with my brother's head on, and a microphone up its rear! We were shocked. It's something that I'll never unsee. If you're reading this, thank you. We *loved* it!
If you had a record-listening party, what'd you play, and who'd you invite?
Paul Simon *Graceland*. My family, my best friend, Sally Smith, and her family, for singing, dancing, food and much alcohol. Ladysmith Black Mambazo sang on my *30: Happy Returns*. Dream come true.
Do you plan a book?
We're doing one, out next year. I kept all my old calendars, so I know all the gigs and recordings over the years. Sally and I have had regular book chats and I'm really enjoying it.
Is there anything still unissued?
A few old recordings, including a cassette of three songs that I wrote for GCSE Music. My dad was a sound engineer for years and did many folk festivals and has bits on cassette. My brother recently sent me a recording of me performing Emmylou Harris's Boulder To Birmingham, in 1990, age 16. Mind-blowing to hear your younger self.
What'd you contribute to a tribute album?
Nic Jones' Master Kilby.

"DO I PERM MY HAIR? NO. I'D NEVER CHOOSE THIS HAIR! IT'S DIFFERENT EVERY SINGLE MORNING"

Which question do you wish people would stop asking?
Do you perm your hair? No, I'd never *choose* this hair!
What fact about you may surprise fans?
I haven't been to the hairdresser since I was 15. It's different every morning.
Would you change any of your artwork, given the chance?
Underneath The Stars didn't work with the light.
Have you kept studio notebooks?
Notebooks, lyrics and studio charts for most albums.
Who'd you like to cover one of your songs?
Dolly Parton, The Mocking Bird, as a duet.
Is there a myth about you that you'd like to set straight?
Yes. I'm *not* average height. I'm 5'1". Quite tiny. There, it's out!

Kate Rusby* Light Years *is on Pure, 1 December.

Photo: (Helmet) Richard Da Silva

33⅓ minutes with... Pete Townshend

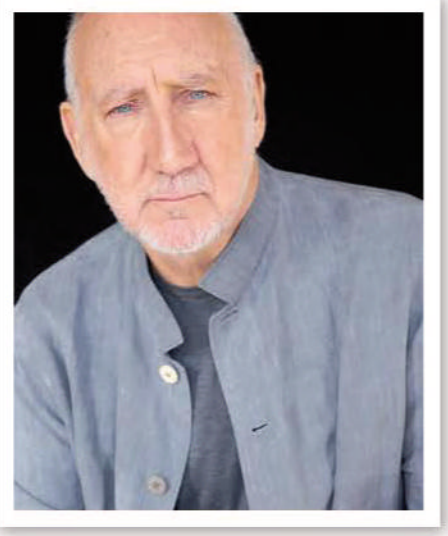
Interview: Michael Heatley

Pete Townshend's history as guitarist and songwriter with The Who scarcely needs re-telling. And 2023 was a big year for the man whose band, founded in 1964, not only toured with a full orchestra but released an 11-disc box set of *Who's Next*, their first and only UK No 1 album from 1971. This incorporated the latest and probably ultimate exposition of *Lifehouse*, a failed futuristic movie concept whose songs were salvaged to form the core of *Who's Next*. The Who having played their last scheduled live gig in the grounds of Sandringham in late August, Townshend, 78, exclusively reveals to *RC* his future plans, both solo and with fellow band founder Roger Daltrey.

You have returned to *Lifehouse* after nearly 25 years – half its lifetime. Is this its time to shine?
It's not for me to say. There has always been potential for it since the 70s. Jeff Krelitz, who's produced the graphic novel, makes a point that its time, in a sense, has come. I've had my fingers crossed because I've had a few encounters with *Lifehouse* in the past years: my friend, Tom Critchley, and Jeff Young did a piece with the BBC in 2000 which was not successful; a lot of hard work went into it but it was not successful, a kind of *Return To Lifehouse*. So, I was concerned, I was worried that it might go sideways…

Has the advent of the internet and the Covid lockdown added layers of meaning and relevance to the plot?
I feel that, particularly with AI [artificial intelligence], there are elements of the fiction which could actually now become a reality. While my feeling is that the internet is a fabulous thing, people explode with anger and rage about it… I think Roger [Daltrey] is one of them. He's still not really comfortable with the internet and social media. And he's perfectly entitled to his feelings. He's certainly not a fool, he's well educated and smart. He just has a dystopian view of it. We were young then, you know, we were still pre-30. We were like the Gen Z of our age, and we were worried about the world and worried about the future. My feeling was, which I think is evident from the way *Lifehouse* becomes what they call dystopian, is that everything good gets corrupted. That seems to be what happens. China threatening to completely take over the entire Chinese internet goes against the whole idea of the guy who invented it – that there would be no barriers between different cultures and different ethnic groups, no nations and no political parties. So, in a sense, some of the predictions of *Lifehouse* have come about.

How and why did you get Steven Wilson involved with the Blu-ray mixes of *Who's Next*?
Steven's a fabulous mixing engineer. He was discovered, I think, by Roger to do some work on one of the live events that we did for Teenage Cancer. And he's remarkable. I think the first work he did with us was probably the Olympics. I'm glad to hear people are buying [the box] for that, though. It's a nice buzz.



"It's time for Roger and I to go to lunch and have a chat about what happens next"

Sound in its many forms has always had a fascination for you.
I've been interested in immersive sound, Surround Sound, since *Lifehouse*. It was the first project I wanted to use quadrophonic sound in; we had a special console made at the same time as Pink Floyd who were doing the same stuff. Pink Floyd had made the *Dark Side Of The Moon* album; in the quad version, the cash register went around the room and at the gigs the cash register went round the hall. For sound effects it was fantastic, which is why, when I got to *Quadrophenia*, I thought this is a perfect opportunity to try to create the four themes that relate to Jimmy; they come together in the middle, and you get an explosion of unification… The *Tommy* movie with Ken Russell was the first 5.1 movie ever, so I've always had a background in it. I'm not saying I'm bored with it now, but… I'm not sure about it. I really like getting on Tidal, putting on a pair of earphones and hearing that effect of the sound being like a sort of canvas which has a bigger picture. You still judge the music, you still judge the performance, you still judge the content; the presentation doesn't change that much.

The demise of *Lighthouse* meant the birth of *Who's Next* – a bittersweet experience?
The success of [*Who's Next*] was great because I'd lost my grip. I'd lost my contact and my working relationship with [manager] Kit Lambert, who I loved. And I mean *really* loved – as a human being, I don't mean sexually. I adored him and was so grateful to him for his mentoring. In my early days, he helped me become a writer. And he just went off into the ether – heroin and self-obsession, narcissism – so he was suddenly gone. Kit was a fantastic creative mentor, but not a very good studio producer. And it got to the point where I was making demos at home which were actually better, more interesting, more cohesive musically, than The Who with Kit as producer. When *Who's Next* came out, I was immensely proud of the fact that at last, we'd made [what] felt like a great record.

After your final orchestral gig at Sandringham, what is the future for you and The Who?
I've got a lot going on. I'm writing at the moment, working on a new project in a new way. I've also getting very close to the end of completing my really big magnum-opus piece, *The Age Of Anxiety*, hoping that'll be finished this year. *Tommy*'s theatrical version just went up in Chicago; I went to see it; it got rave reviews and that may go to Broadway. I'm working with a couple of artists: Bookshop Band, Reg Meuross, Wild Things. But, most of all, I think it's time for Roger and I to go to lunch and have a chat about what happens next. Because Sandringham shouldn't feel like the end of anything, but it feels like the end of an era. You know, we lost Bob Pridden, our long-time sound man, a couple of years ago, and our fabulous road manager/production manager Roy Lamb is retiring. Roger and I are still banging on with new people around us. It's a question of, really, what is feasible, what would be lucrative, what would be fun? So, I wrote to Roger and said, come on, let's have a chat and see what's there. The tour has been great. You know, I've never really enjoyed touring at all, but this last couple of bashes – the UK tour, the shows in Europe and the American tour – I admit I started to get a real feeling of fulfilment. I feel very lucky to be doing this at my age, to still be able to perform.

Interview: Michael Heatley
The Who's* Who's Next/Lifehouse Special Deluxe Edition *is on Universal/UMC.

FROM THE JAM

ALL MOD CONS

45th Anniversary Tour

plus special guests

THE SKIDS

Purple Hearts

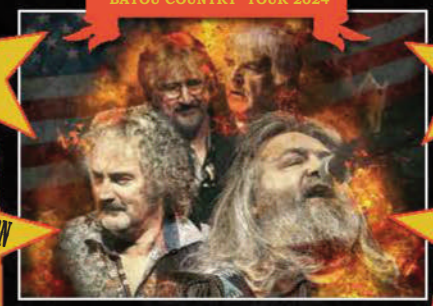
Fri 01 Dec 2023 **GUILDFORD** ●	Fri 22 Mar **BIRMINGHAM** ■	Fri 26 Apr **ABERDEEN** ●
Sat 02 Dec **BEDFORD** ●	Sat 23 Mar **BASINGSTOKE** ■	Sat 27 Apr **GLASGOW** ●
Fri 08 Dec **HASTINGS** ●	Fri 29 Mar **CARDIFF** ●	Fri 03 May **NEWCASTLE**
Sat 09 Dec **LONDON** ●■	Sat 30 Mar **LLANDUDNO** ●	Sat 04 May **BLACKBURN** ■
Fri 19 Jan **NORTHAMPTON** ■	Fri 05 Apr **LINCOLN** ●	Fri 10 May **DORKING** ■
Sat 20 Jan **CAMBRIDGE** ●	Sat 06 Apr **MANCHESTER** ●	Sat 11 May **MARGATE** ■
Fri 26 Jan **EDINBURGH** ●	Fri 12 Apr **LEEDS** ●	Fri 17 May 2024 **LIVERPOOL** ●
Sat 27 Jan **PERTH** ●	Sat 13 Apr **NOTTINGHAM** ●	Sat 18 May 2024 **BELFAST** ●
Fri 15 Mar **TUNBRIDGE WELLS** ■	Fri 19 Apr **PETERBOROUGH** ■	
Sat 16 Mar **NORWICH** ●	Sat 20 Apr **LEAMINGTON SPA** ■	

● + THE SKIDS

■ + PURPLE HEARTS

CLEARWATER ★ CREEDENCE ★ REVIVAL

'BAYOU COUNTRY' TOUR 2024



+ SPECIAL GUESTS

ERIC BELL BAND (THIN LIZZY) ●
KOFI BAKER PLAYS CREAM ■
BEAUX GRIS GRIS & THE APOCALYPSE ▲
STEVE GIBBONS BAND ⬟
THE COUNTY AFFAIR ✦

THU 18 JAN 2024 SHEFFIELD ▲ THE LEADMILL	THU 15 FEB 2024 GLOUCESTER GUILDHALL	THU 07 MAR 2024 WIMBORNE THE TIVOLI	SAT 23 MAR 2024 MARGATE ✦ DREAMLAND
FRI 19 JAN 2024 BUXTON ▲ OPERA HOUSE	FRI 16 FEB 2024 MILTON KEYNES MKII	FRI 08 MAR 2024 BATH THE FORUM	THU 28 MAR 2024 GLASGOW ✦ QMU
SAT 20 JAN 2024 MANCHESTER ▲ O2 RITZ	SAT 17 FEB 2024 BIRMINGHAM ⬟ THE CROSSING	SAT 09 MAR 2024 EXMOUTH PAVILION	FRI 29 MAR 2024 EDINBURGH ✦ QUEENS HALL
THU 25 JAN 2024 COLCHESTER ▲ ARTS CENTRE	THU 22 FEB 2024 NEWCASTLE WYLAM BREWERY	THU 14 MAR 2024 SWANSEA ⬟ GRAND THEATRE	SAT 30 MAR 2024 PERTH CONCERT HALL
FRI 26 JAN 2024 BEDFORD ▲ CORN EXCHANGE	FRI 23 FEB 2024 LEEDS BECKETT UNIVERSITY	FRI 15 MAR 2024 CARDIFF ⬟ TRAMSHED	SUN 31 MAR 2024 ABERDEEN MUSIC HALL
SAT 27 JAN 2024 BASINGSTOKE ▲ THE ANVIL	SAT 24 FEB 2024 SCARBOROUGH THE SPA	SAT 16 MAR 2024 LIVERPOOL ⬟ EVENTIM OLYMPIA	THU 04 APR 2024 COVENTRY ✦ HMV EMPIRE
FRI 02 FEB 2024 BLACKBURN ▲ KING GEORGES HALL	FRI 01 MAR 2024 BURY ST. EDMUNDS THE APEX	THU 21 MAR 2024 WORTHING THE VENUE	SAT 06 APR 2024 LONDON ✦ INDIGO AT THE O2
SAT 03 FEB 2024 BELFAST ⬟ LIMELIGHT	SAT 02 MAR 2024 SOUTHEND ■ CLIFFS PAVILION	FRI 22 MAR 2024 GILLINGHAM ✦ GLASSBOX THEATRE	

BIG COUNTRY

"RETURN TO STEELTOWN" TOUR
40TH ANNIVERSARY 1984-2024

+ VERY SPECIAL GUESTS

THE ICICLE WORKS

IAN MCNABB & CHRIS LAYHE

FRI 09 FEBRUARY **BRISTOL** O2 ACADEMY	THU 29 FEBRUARY **NORWICH** EPIC STUDIOS	THU 14 MARCH **NEWCASTLE** BOILER SHOP	SAT 30 MARCH **BLACKBURN** KING GEORGES HALL
SAT 10 FEBRUARY **NOTTINGHAM** THE LEVEL	FRI 01 MARCH **NORTHAMPTON** ROADMENDER	FRI 15 MARCH **LIVERPOOL** HANGAR 34	SAT 20 APRIL **LONDON** INDIGO AT THE O2
FRI 16 FEBRUARY **GILLINGHAM** THE GREAT HALL	SAT 02 MARCH **LEEDS** BECKETT UNIVERSITY	SAT 16 MARCH **MANCHESTER** O2 RITZ	FRI 26 APRIL **LEICESTER** O2 ACADEMY
SAT 17 FEBRUARY **BRIGHTON** CHALK	THU 07 MARCH **IPSWICH** CORN EXCHANGE	THU 21 MARCH **WOLVERHAMPTON** KK STEEL MILL	SAT 27 APRIL **BATH** THE FORUM
FRI 23 FEBRUARY **SWANSEA** PATTI PAVILION	FRI 08 MARCH **CAMBRIDGE** JUNCTION	FRI 22 MARCH **SOUTHAMPTON** THE 1865	
SAT 24 FEBRUARY **CARDIFF** TRAMSHED	SAT 09 MARCH **LEAMINGTON SPA** ASSEMBLY	FRI 29 MARCH **SUNDERLAND** THE FIRE STATION	

NOUVELLE VAGUE LIVE

+ Support
Kill The Pain ●
Dead Chic ■
DeLaurentis ▲

FEBRUARY

21 Leeds The Old Woollen ●
22 Liverpool The Cavern ●
23 Manchester Band On The Wall ●
24 Glasgow Saint Lukes ●
25 Edinburgh Liquid Room ●
28 Bristol St. George's ▲
29 Southampton The 1865 ▲

MARCH

01 Exeter Phoenix ■
02 Leamington Spa The Assembly ■
04 London Union Chapel ●
05 London Union Chapel ■
06 Canterbury Gulbenkian Theatre ■
07 Brighton Chalk ●■
08 Birmingham The Crossing ■

AGMP.CO.UK | SEETICKETS.COM
0871 220 0260 facebook.com/agmpconcerts @agmpconcerts

AGMP

"WE JUST CAUGHT LIGHTNING IN A BOTTLE"

From a distance, **The Monkees** seem ever more audacious. Actors and musicians who became fictional musicians who then became real musicians. By the time he'd auditioned for The Monkees in late 1965, **Micky Dolenz** was already a veteran Hollywood performer, having been, as Mickey Braddock, Corky in *Circus Boy*. **Daryl Easlea** catches up with the last Monkee swinging, on the day a tropical storm has ravaged parts of LA, fortunately bypassing chez Dolenz…

The term 'consummate entertainer' (see also 'national treasure') is bandied around with such imprecision nowadays. Yet if the phrase was ever predestined for anyone, it would be George Michael Dolenz. It has been said that Dolenz was born with tinsel in his veins, as his mother and father (Janelle Johnson and George Dolenz) were both in showbusiness. By the age of 11, young Dolenz was starring in *Circus Boy*, a major US-networked TV series. After appearing in 59 episodes, he returned to his studies and sporadic television work.

Dolenz, who had by now been vocalist in his own band Micky & The One-Nighters, had a private audition for The Monkees after the infamous advert looking for 'Ben Frank's Types' had been placed in *The Hollywood Reporter* and *Daily Variety* in early September 1965. Dolenz's knowledge of the Hollywood scene meant he was well-placed for a position in the group, and his pure, searing vocal style made him perfect for lead vocalist. Their bright, zany comedy, and way-out crashpad near the beach, endeared them to generations, and their music, so derided in the moment by the heads because the four Monkees didn't initially play on them, featured the cream of LA's songwriters and performers.

Dolenz became the only constant in every version of the group, which initially split in late 1970, and then regrouped in various forms from 1986 to the present. One by one, the other Monkees went up the spiral staircase to the sky. Davy Jones died in 2012, Peter Tork in 2019, and less than a month after their final date on the touring *The Mike And Micky Show*, on 14 November 2021, Mike Nesmith died.

Dolenz remains committed to keeping the flame burning brightly. Now in his late 70s, his musical partnership with Mike Nesmith's son Christian is fruitful, resulting in the inventive *Dolenz Sings Nesmith* album released in 2021, and fresh out this year the EP, *Dolenz Sings R.E.M*. His take on Shiny Happy People moved Michael Stipe to declare: "Shiny Happy People sounds INCREDIBLE (never thought you or I would hear me say that!!!). Give it a spin. It's wild."

Though his boundless energy has seen Dolenz continue his acting, writing and directing well into his late 70s, he will first and foremost forever a Monkee be, as celebrated in his new book, *I'm Told I Had A Good Time*.

Is *I'm Told I Had A Good Time* the first time you dipped into your archive?
Absolutely. My mum had kept old report cards from my childhood, then I started archiving stuff when I was a teenager. I put things away in boxes and never thought about what I was going to do with it. I asked [*Monkees historian*] Andrew Sandoval to archive a lot of film footage that I'd taken over the years and then he saw these boxes labelled 'memorabilia'. He started to go through this stuff and suggested it would make a good book. It's almost all photographs, very little text: photos and scans of old contracts, letters from Jackie Cooper, photographs of Peter, Mike and Davy and people we worked with, like Jimi Hendrix – a lot of stuff from when he was on tour with us – Harry Nilsson, Ringo and Stephen Stills who was a good friend. I took a lot with my little instamatic camera, those little ones with the four-flash cube.

What was it like, growing up in Hollywood?
My earliest memories are going with my father onto the set and watching him get shot and fall off a horse. I thought everybody's parents were actors. My parents were never that kind of Hollywood, Beverly Hills, "Eyes and teeth, honey, eyes and teeth." Quite the contrary, we lived out in the valley on a ranch. My father was salt of the earth and my mom grew up in Austin, Texas. When I got *Circus Boy* at 10, I knew that a series was a big deal. But I just showed up every day and did my job. When it finished, they took me out of the business fortunately – smart thing to do. I went back to school, and that was it. I was going to be an architect, I thought I'd better get a real life and not rely on something as unpredictable as showbusiness. Then I got the Monkee audition. I'm not a fool; I knew the power of a series.

Were you a Ben Frank's type?
I was not that at that time. I was going to school. I was singing in cover bands. But if you see any of those photos, it was the early 60s. It was the Righteous Brothers look. It was the rock'n'roll. When I got cast in *The Monkees*, I let my hair grow out.

Photo: Getty

Micky goes to Hollywood: "My earlest memories are going with my father onto the set and watching him get shot and fall off a horse"

Clockwise from left: 'Mickey Braddock' taking centre stage as Corky, the *Circus Boy*; The Monkees head out on tour (an image from Dolenz's new book); from the first series, on the verge of Monkeemania; art imitating art: The Monkees appear in a 2018 of an *Archies* comic. The Archies, of course were the band The Monkees *could* have been...

What was a day in the life of Micky Dolenz like in, say, October 1966?
It was crazy. A lot happened very, very quickly. Six o'clock call on the set for makeup, shooting by seven, sometimes shooting until night. Then having to go record at RCA afterwards until 10 or 11pm. Sometimes doing lead vocals at night because they needed so much material. Then going home, trying to get some sleep, get up and hit it the next day. At that time, of course, there was no social media or anything like that. There was very little outside influence. There weren't fans running around. There was no paparazzi. It was going to work and coming back home. By October, I was filming. I knew the show was on the air because I was watching it every Monday [*it commenced 12 September 1966 – Ed*]. They told us that it was doing well, and the record was doing well. I knew acting on TV, but I didn't know much about the music business; it was another world. Until we hit the road, we had no idea of the extent of how it had affected the cultural landscape of America.

Was that when you first experienced the mania?
I'd personally had a little taste of it. The first time that I thought, 'Whoa, something's going on here' was Christmas '66. I'd been out three months, and we knew that the record was big, and the TV show was doing well, but we were incommunicado on the set or in the studio, day in, day out. I headed up to see my family in San Jose. I had my Christmas list, went down to the mall, which I'd shopped at all my life, got out of my car and I hear people screaming. All of a sudden, I realised they're screaming and running at *me*. I had to get back in my car and leave. I couldn't do my Christmas shopping. Then, when we hit the road on that first tour, it was insane.

People still don't really think of The Monkees as an albums band. And in a way you weren't… the first two albums came from a pool of tracks, and then the record company did the rest.
They put everything together. I don't remember having any control, nor do I remember wanting much. I mean, that was the big bugbear especially for Nesmith. I can only speak for myself. I was cast into this as a singer, a guitar player – they made me the drummer. We had no control over the song selection, the musicians, who was going to sing what. Who knows why they made the choices they did? We had very little, if any, control over the first two albums. Nez managed to write and play on a couple of things. Sometimes after 12 hours of filming, I would do a couple of lead vocals at night. I don't remember having any control over the artwork, the liner notes, the sequencing, the song selection, nothing. Having said that, I'm very, very proud of those first two albums. I put an enormous amount of that material in my shows because they were the big hits.

Not always Monkeeing around: by late 1967, the group had garnered control in the studio, more input to the TV series, and were poised for the big screen

"WHEN WE PLAYED LIVE IT WAS LIKE PINOCCHIO BECOMING A REAL BOY"

Such beautiful pop…
Exactly what they were meant for, for our audience. Our demographic at the time, and what the show was designed for, was 10- and 12-year-old girls and boys and their parents. A family show. They cast four lead singers, with four very distinctive styles. Even on those first albums, you can hear snatches of Davy's Broadway delivery; Peter's Greenwich Village, bluesy feel; Nez, flat-out electro country, long before ZZ Top. Then me doing my rock'n'roll, Little Richard, Fats Domino, Jerry-Lee Lewis, Chuck Berry kind of pop-scream stuff.

Speaking of pop-scream, as a live band, you sound like punk rock. It's so raw. That must have been thrilling.
Nez used to say, when we hit the stage live playing this music, that it was like Pinocchio becoming a real little boy, and it was. There's a wonderful CD out, *Monkees Live in '67*, that was not recorded to be an album. Somebody found the tape and, as you said, it's really raw. We were a garage band. But funnily enough, that's what *The Monkees* was about. The TV show was about a garage

Simian old scene (clockwise from top left): facing the press in London, 1967; Dolenz on Park Lane, 1967; some of the Hollywood Vampires out for a bite – Alice Cooper, Dolenz and Groucho Marx (talking to Gary Glitter), at the Beverly Hills Hotel, April 1974; Dolenz, Davy Jones, Tommy Boyce and Bobby Hart hitting the road in 1976. Below: Dolenz with Linda Lovelace circa *Linda Lovelace For President*

band, before the term even existed. It was a TV show, but a lot of people don't get this, *The Monkees* was a TV show about a group that lived in a beach house in Malibu and was trying to be famous, trying to be The Beatles. That is what I think endears the show to so many people around the world. We were never successful on the television show, ever. We had a poster of The Beatles on the set, and we would throw darts at it. Like all those kids around the world in their garages, basements and living rooms, practising, and trying to get a record deal. It's interesting that on the television show, we never made it. I've always thought that was one of the things that endeared it to people.

And then, you broke free…

Helmed by Nesmith, we had a palace revolt and got the right to get in the studio, just the four of us, and make *Headquarters*. I remember recording that because, like an old school band, the four of us were in the studio for weeks. I'm very proud of it. It did very well, went to No 1, only to be kicked out of No 1 by – guess who? *Sgt Pepper!* But if you're going to get kicked out, that's the way to go.

But then, after you'd done it once, you never really did it again. You went back to the studio system.

That's a good observation and that was intentional. It was also the reason that Peter claimed at the time that he quit the group. He was a down-home musician, and he would have lived in, eaten and had his children on the floor of the recording studio if he could have. After *Headquarters*, we mutually decided that we had done that and been there. We had proven that we could record a pretty good album with just the four of us, writing a lot of it and singing and playing all of it. The idea, again helmed by Nesmith, was that the four of us would each get three tracks on the next album, *Pisces, Aquarius, Capricorn & Jones Ltd.* We would produce, and do what we wanted, within reason. We would use each other when appropriate and necessary or other musicians or whatever, I used a lot of friends. My sister started singing with me on that stuff.

***RC* saw *Head* again recently. It gets bolder every time you watch it. When Mrs Ace (TC Jones) in the café says to you, "Are you still paying tribute to Ringo Starr?" and, "If it isn't God's gift to the eight-year-olds" – talk about deconstruction. . .**

I can talk forever about *Head* and that deconstruction. To say it was ahead of its time was an understatement. If you look at other films then, there are typical weed-smoking hippies in flowered Volkswagen buses going, "Hey, man." That was not what it was like in the environment in Laurel Canyon. It was very, very different. But that's how typical movie producers, directors, writers would portray it, in the same way they portrayed the 50s-motorcycle-leather-jacket zeitgeist in an almost caricature way. *Head* did not have any of that and, by that token, it was much more accurate about the sensibility of the time. It was essentially about the deconstruction of The Monkees on purpose and the deconstruction of Hollywood.

The soundtrack album is sublime. How did both Neil Young and Ry Cooder appear on As We Go Along?

Photo: Getty, Alamy

Positively angelic: the appetite for The Monkees grew in the 80s with the timeless appeal of the TV series. Reunions came first as a three-piece, and then in 1996, Mike Nesmith joined for *Justus*, a return to *Headquarters*. Guess where they were the following year...

I remember that session with Neil and Ry. I knew Neil, we'd hang out occasionally at Peter's house. That would have been [songwriter] Carole [King] arranging the musicians. It was the first time that I'd sung in 5/4. I knew what it was because I was a Dave Brubeck fan, so I remembered Take Five, but I'd never sung in that meter. I remember Carole having to teach me.

Peter left, Mike left, and then you and Davy called it quits…
Peter realised that we were not going to ever go back in the studio in the way that he enjoyed it and decided to quit. It became a conflict, between us, especially Nez, and the producers. He'd been promised he was going to write and sing and produce his own stuff from the get-go. That wasn't the case and that prompted his frustration. *The Monkees* was a TV show and there was also music and recording and all that. But as far as I was concerned, it was a TV show. It had a limited lifespan, like *Circus Boy*. When the show was cancelled, that was the end of that period and that cast.

After The Monkees, you were doing a bit of everything. You had your MGM contract, putting out singles almost for fun. Plus, you were doing TV work, as well as intriguing film stuff such as playing the lead in the Blaxplotation mystery, *The Night Of The Strangler*. How did that come about?
I was frigging exhausted and resting on my laurels. I built a gyrocopter and got into a lot of sculpting, metalwork and woodwork.

When I read the script of *The Night Of The Strangler* originally, it read like a good murder-thriller drama. Before The Monkees, I always played the bad guy, like this punk kid in *Peyton Place*. *Circus Boy* was a family adventure drama. When I got the offer, I thought, Why not? "You want to record at MGM?" "Sure!" I went flat-out on these weird very non-Monkee sides, harking back to what I was doing before rock'n'roll – jazz and R&B stuff. Like Unattended In The Dungeon. I was in the cop show, *Adam-12*; I played a motorcycle hoodlum. That's the sort of thing I did for a number of years, really.

Then you were in the stoner comedy film, *Keep Off My Grass!*
I was a huge fan of [comedian-actor-writer] Shelley Berman, had all his albums. When I heard he was directing this, I jumped at it. The premise was ahead of its time because back then grass was a real no-no, verboten legally and socially for most generations, except our generation. I don't want to say it glorified getting high, but it was of that era. It was kind of cute, pretty harmless.

And, of course, the other one is 1975's *Linda Lovelace For President* – we've gone from rock'n'roll to drugs to sex!
That's another example of someone coming to me: choreographer and actor David Winters. He was one of the original Jets in *West Side Story* on Broadway. He was brought in to stage direct and put together our first stage show in '67. He came to me personally and said, "Micky, would you do a part in my movie?" I said, Yeah. What is it? "*Linda Lovelace For President*." I replied, No. He said, "It's not a porn film, I promise you." He was dating her and was attempting to turn her into a comedian. I only had a few scenes. I did a funny character and that was it. I never watched it.

This was all happening at the same time you were hanging out with John Lennon, putting the Hollywood Vampires together and being the rock star... and then you relocated to the UK?
An offer came to go to England to do *The Point*. I loved the idea; it was my friend Harry Nilsson's play, and he asked me personally to do it. It was a limited Christmas run, like a pantomime.

This was at The Mermaid in Blackfriars.
The beautiful Mermaid Theatre with Sir Bernard Miles. Davy and I had a great time doing this wonderful play. We were supposed to go back to the US to perform some concerts, but I had been sniffing around and found that there was some interest in me as a director. Even before the end of *The Monkees*, I had been drifting towards the production end. Maybe because I'd already been in the business 10 or 12 years. Even as early as *Circus Boy*, I started to get more interested in the special effects and behind-the-scenes stuff. There's all that time wandering around with nothing to do. I wrote and directed an episode of *The Monkees*. Right after, I started a production company in LA doing TV commercials and documentaries, developing stuff. I could stay in England because I was married to an English girl, by coincidence. I said we should stay for a while to see what happened. Fifteen years later, I was still there.

Soon *Metal Mickey* became a huge thing over here.
I'd gotten a break directing a drama at the BBC of an episode of the series *Premiere*

"THE MONKEES WAS ABOUT A GARAGE BAND, BEFORE THE TERM EVEN EXISTED"

Photo: Getty... Micky Dolenz with R.E.M.: Glenn Gretlund/7a Records

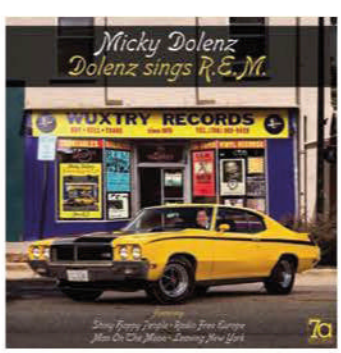
called *Story Without A Hero*. My agent sent me to Humphrey Barclay at LWT, head of light entertainment and comedy. He mentioned that he had an idea based on a fully-functional robot called Metal Mickey built by John Edwards. I pitched to Humphrey an idea, based upon a classic formula: out-of-this-world weirdness in a domestic situation, such as *Bewitched*, *Mork And Mindy*, and *My Favourite Martian*. Humphrey loved the concept and hired me as the producer and director.

Did you get on well with [actress] Irene Handl?
Oh, we all got on. It was a wonderful cast. Irene Handl, though, what a pro. What a legend. I had heard of her because of the movies she'd made with Peter Sellers and Tony Hancock.

By the end of the 70s, did you think you'd be a director for the rest of your life?
I never made any conscious decision. I've always followed my nose. My dad said, "You can't wait for the door to open, you've got to knock on it." I've always had that sort of ethos about the business. I really never had that burning desire to be in the entertainment industry. I was born into it, and it was the family business. I followed in the footsteps of my father and mother.

The world wasn't ready for the 1976 Dolenz, Jones, Boyce and Hart 'reunion'. But by 1986, MTV had adopted *The Monkees* and here you came again, walking down the street.
I was going to just do it during a hiatus from TV production. I went to the States, supposedly for six weeks. Three years later, we were still on the road. Over the years, I'd been in every version of every Monkee show. But a lot of that, frankly, would have to do with the fact that I sang those big hits: Believer, Clarksville and Pleasant Valley Sunday. Anything that's a collaborative effort, you can't dissect it and take it apart. It's not a watch. You put together a certain number of people with a certain amount of creativity and everybody does their job. At some point, it ignites and the whole becomes greater than the sum of its parts. That's what happened with The Monkees. The producers of *The Monkees* when asked once said, "We just caught lightning in a bottle." You never know, you keep your fingers crossed and you do your work. That's how I've always looked at it.

Coming up to date, the *Dolenz Sings R.E.M.*



Now he's a believer: Dolenz with fifth Monkee Bill Berry, formerly of R.E.M., October 2023

EP is quite a thing, isn't it?
After *Dolenz Sings Nesmith*, a bunch of names got bandied around for me to cover, and R.E.M. was one of them. I left it up to Christian [Nesmith] because I want to be able to re-envision as much as I can without being too obvious. I just didn't want to do a karaoke version of R.E.M. I had heard that they had been fans and that Shiny Happy People had been inspired at some level by the show. We were very pleasantly surprised that they all responded in such a positive way.

Sadly, you're now the only Monkee left, but you always were the group's beating heart. Would you agree with that?
No, you say that. I did what I had to do. I did my job, I always have. I got lucky. For some reason they focus on me as the lead singer for most of it. I also had experience in television, of course. So, with filming the television show, I guess I had a bit of a leg-up. I couldn't tell you why they chose me or cast me. I was lucky in the fact that they chose my vocal to sing the majority of the lead songs on the show. I was consistent, I'll admit that.

What's next, Micky?
My father always said you have to follow the fish; the fish won't follow you. You can't wait for the phone to ring. I don't have any major long-term plans, except fishing, camping, and more woodworking projects. I'm going to keep touring. I'm coming back and being more selective. I wouldn't mind recording again but it depends on what. RC

Dolenz Sings R.E.M. *is available on 7a. For information on* I'm Told I Had A Good Time *go to beatlandbooks.com/*

DOLENZ'S DELIGHTS

FIVE OF MICKY'S BEST

The Monkees *The Monkees* (RCA RD 7844, LP, mono, UK, 1966) **£15**
A snapshot of where machine-tooled pop was in America in 1966. Just listen to Dolenz's lead vocals on Last Train To Clarksville.

The Monkees *Headquarters* (RCA RD 7886, LP, mono, UK, with different 'beard' photo on back, 1967) **£25**
The Monkees gain control. Although Randy Scouse Git is Dolenz's showcase, his vocals on Tork's For Pete's Sake are astounding.

The Monkees *Head* (RCA RD 8051, LP, mono, UK, 1969) **£90**
Head contains Goffin-King's As We Go Along, complete with guitars by Ry Cooder and Neil Young, and Dolenz's career-best performance.

Micky Dolenz *Unattended In The Dungeon/A Lover's Prayer* (MGM K 14395, 7", US, 1972) **£25**
A jazz-inflected wayward number from the solo Dolenz, part of a string of unsuccessful singles for Mike Curb in the early 70s.

Micky Dolenz *Dolenz Sings Nesmith* (7a 7A034LP, LP, UK, gatefold, translucent turquoise vinyl, 2021) **£20**
Inspired by the 1970 classic *Nilsson Sings Newman*, this is a great late career surprise, teaming with Christian Nesmith to interpret the latter's father's work.

Roar Power

Forty-five years ago this month, **Kate Bush** released *Lionheart*. Regarded by some critics as a weak follow-up to her debut album, *The Kick Inside*, it is now considered the crucial next step on her journey towards total creative self-sufficiency. **Neil Hussey** reassesses Bush's symphonies in blue

In a grain barn on a farm in Kent, a young girl plays an ancient harmonium. The instrument is mouse-eaten and decrepit, with stops that no longer function, but the girl pedals away steadily, her small fingers exploring the keys. She pulls on the stops that still function, hearing the sounds change as she works them. She forms chords: two fingers; then three.

"This was the most exciting thing in my life: the chord," she would recall a couple of decades on.

The girl's name is Cathy.

Some years later, the young Catherine Bush has become Kate. She releases her debut single, *Wuthering Heights.* It reaches No 1 on the singles chart, and her life changes forever.

Kate Bush's story is well-known: writing songs from the age of 11; taken under the wing of Pink Floyd guitarist David Gilmour; and signed to EMI at age 16. Her unique songwriting gifts were nurtured, and she was allowed time to develop her skills, writing prodigiously and crafting implacably, until she was ready to be unveiled to the world.

An article in EMI's in-house magazine, *Music Talk,* from February 1977 – a full year before the release of her debut record – describes her as "a real musical talent" and "a very long-term project". A&R man Nick Mobbs adds that, "Kate was signed in the knowledge that releases may not be immediate, but we have a belief in her long-term potential and are anxious to give her a chance to blossom even more."

Prior to recording her first album, EMI encouraged her to perform live shows in London-area pubs during the summer of 1977. Her brother, Paddy (a musician and instrument builder), hooked her up with guitarist Brian Bath, bassist Del Palmer and drummer Vic King (later replaced by Charlie Morgan), and they went out as the KT Bush band. It was typical pub band fare for the most part, covering the likes of I Heard It Through The Grapevine and Come Together, plus embryonic versions of a few of her own compositions, including James And The Cold Gun and Them Heavy People (versions of which were recorded at De Wolfe studios in London, but have never seen the light of day).

EMI made several abortive attempts to match her unique talents to a sympathetic producer, before Gilmour suggested Andrew Powell, who'd supervised the recording of her early demos. Powell – patient, efficient, experienced, and a fine musician and arranger in his own right – produced her debut album, *The Kick Inside* (a No 3 hit), and was retained to work on the follow-up.

The Kick Inside, released in February 1978, is a remarkable debut, ripe with a lyrical and musical maturity that belied Bush's relatively tender years. (She was just 19 when it was released). She spent months promoting the record, making TV appearances across Europe and competing in the Seventh Tokyo Song Festival in June 1978, coming joint-second with a performance of Moving, backed by Japanese musicians, in front of an estimated TV audience of 35 million.

She worked the promotional treadmill like a seasoned professional, answering inane questions, singing, dancing and lip-synching, and gamely smiling her way through a heavy schedule, which barely left her any time by herself. No time to contemplate or to write new songs.

"I was really taken away from making music," she said in a 1990 interview, "which was a very hard thing to come to terms with."

Nevertheless, her paymasters at EMI were looking to get something new out of her sooner rather than later, to capitalise on the success of her first album. They also wanted something in a similar vein: *The Kick Inside* part II, essentially.

Bush had other ideas. Rather than employ the same musicians as before (which was Powell's preference), she had in mind a gutsier, more substantial sound for the new record, something very different to the first album. She also wanted to use people she was more familiar and comfortable with, so she brought in the KT Bush Band to begin rehearsals for the next album. Perhaps she was also trying to reward them for their hard work and loyalty; there may also have been a sense of guilt for not using them on her first album. She put them to work, using Brian Bath as a de facto musical director, working out chords and drawing up charts for the other musicians.

> "I was really taken away from making music, which was a very hard thing to come to terms with"

During the summer of 1978, while she was off on her promotional duties, brother Paddy and the other members of the band built a demo studio in an old barn at the Bush family home, at East Wickham Farm in Kent. (Her GP father, Dr Robert Bush, supervised, doing most of the wiring himself).

Versions of Wow (originally intended for *The Kick Inside)*, Coffee Homeground and Hammer Horror were worked on, with differing arrangements and tempos. During the latter song, the band members tried to induce a suitably spooky atmosphere by turning out the lights, making strange sounds and throwing lit matches around the studio. This worked too well; during one session, Bush let out a piercing scream into the darkness and duly lost her voice for a couple of days.

An excerpt from Don't Push Your Foot On The Heartbrake, presumably taken from these sessions, was broadcast on a US radio show in 1982, and Bush would later express

Foliage of consent: Kate, in a bush, June 1978

Photo: Getty

Home is where the (Lion)heart is: Bush with her mother, Hannah Daly, and brothers Paddy and John at the family's back garden in East Wickham, Sussex, 26 September 1978, and, right, kitchen synch

dissatisfaction with the released version, claiming, "A lot of the raw energy, which for me is really what a lot of rock is about, actually didn't get onto disc, which was a shame."

Short of time, and short of new material, she concentrated on reworking older songs. "I had only a week after we got back from Japan to prepare for the album," she recalled in a 1984 interview. "I was lucky to get it together so quickly."

It was later implied – even among hardcore Bush fans – that the resulting album was inferior partly because of its reliance on older material, which is simplistic, to say the least. A cursory listen to her early home demos (never officially released, but available to those who know where to look), shows that she had a remarkable talent for writing from an early age – this was someone who wrote The Man With The Child In His Eyes at 13 – and the songs were heavily and thoroughly reworked. A lack of good material was not a problem.

She worked hard with her band, rehearsing the songs that she had, and they had fun, but Bath was conscious of a change in dynamic: "There was a difference in some way. All of a sudden you were a different kind of working partner: she's the boss, you're not." Bush was fiercely loyal to them, though, and was determined that they'd get their chance to make the new record with her, despite Powell's obvious reservations. They decamped to Super Bear studios in the south of France in July 1978.

Super Bear was a privately owned residential studio located at the foot of the Alps, near Nice, in the south of France (where Queen had recently been working on their *Jazz* album). It was an idyllic location: a large villa complete with swimming pools, state-of-the-art recording facilities and a residential area.

Bush enjoyed her time there, smoking joints, basking by the pool, but she also pushed herself hard, working for up to 10 hours at a stretch on the vocals, searching for that elusive sound she was hearing in her head, and trying desperately to get it down on tape. She was more assertive this time around, less compliant than she had been on the first record, and there were differences of opinion between her and Powell. She was credited as assistant producer on the record, and her famed studio obsessiveness (which was to bear fruit in the coming years), and her yearning for control, were already starting to take hold. Powell, though, no doubt encouraged by the suits at EMI, mostly seemed to get his way.

"Even though they were my songs, and I was singing them, the finished product was not what I wanted," Bush said in 1985. There were problems with her band, too. They recorded eight tracks within a couple of weeks, but the cracks soon began to show. While they were proficient on the material they'd rehearsed with Bush, they struggled at times with the unfamiliar studio equipment, the heat, which affected tunings, and some of the more complex overdubs. Powell kept changing the arrangements, too. Whether he was playing mind games, or simply trying to get the best from the songs, is open to conjecture. Drummer Charlie Morgan admitted that the band was somewhat lacking in the kind of professionalism required at this level: "I think musically we were up to scratch, but our speed was maybe slightly slower."

The mood was tense, rather than confrontational. After several unproductive meetings, and an intervention from the head of EMI's international division, it was agreed that Powell would bring in his own session musicians – mostly the same people he'd used on *The Kick Inside* - to finish the album. Essentially, Bush had to sack her own band. "It was a tricky conversation," admitted Powell, with some understatement. "We just had to swallow it and move away," Bath remembers.

Bath and the rest of the band were invited to stay for the duration while the new boys came in and did their thing, and they all chose to remain, except for Charlie Morgan, who met his replacement(s) landing at Nice airport, just as he was leaving.

Bush was clearly torn. On the one hand, she felt guilt at the way her friends had been treated and was clearly unhappy with the situation. On the other hand, the consummate professional within realised that Powell was essentially right: his chosen session men did indeed bring something different to the songs; a kind of burnished professionalism that the KT Bush band couldn't quite manage. "I think she basically had to agree with Andrew that we could get a better result," said guitarist Ian Bairnson (the sometime Pilot and Alan Parsons Project member who played the famous solo on Wuthering Heights), "and we shouldn't be looking at just keeping your friends happy, we have to make the best possible record."

Perhaps Bush felt she was relinquishing a degree of creative control to Powell and his familiar clique of musicians, but she was happy to allow them to work out their own parts, to feel their way into the music; happy to trust their judgement.

But she was also learning about the studio, and the process of recording, and the endless possibilities that it presented. This was probably the point where Bush the famed studio perfectionist started to emerge.

"She really pushed herself to the absolute limits – physically, mentally and emotionally," said Powell. Bush and her producer didn't always see eye-to-eye on some of the musical ideas. Compromises had to be made – mostly on her part, it seems – but lessons were learned, and ideas were mentally noted for future reference.

Following final overdubs and the addition of orchestral parts at London's AIR studios in September, the album, now titled *Lionheart* (Bush is a Leo, after all), was mixed in October, and released on 10 November, just nine months after *The Kick Inside.* It reached No 6 in the album chart, and was certified platinum, with sales over 300,000. The lead single from the album,

Taking on the world: Bush in Tokyo, June 1978 and (inset) *Lionheart* gets the full advertising push

Creative drive: Bush in Italy in 1978, with one of the country's most famous exports, a Ferrari. Below inset: the many faces of Kate in international packaging

> "Even though they were my songs and I was singing them, the finished product was not what I wanted"

Hammer Horror, stalled at No 44 in the chart, but its follow-up, Wow, released in early '79, fared better, peaking at No 14. It's a cynical takedown of showbiz hypocrisy; a joyful thing, adorned with a soaring, unforgettable two-word chorus, and a risqué line involving "movie queens" who are too busy "hitting the Vaseline". In the video, Bush provocatively pats her bottom during this line, and when she refused to change the routine during a *Top Of The Pops* studio performance, the studio lights were momentarily dimmed during the key moment, to minimise the horror for the great British public.

A less tongue-in-cheek, and altogether more sympathetic, portrayal of same-sex love was essayed in Kashka From Baghdad, a smokily sexual, voyeuristically exotic tale of a homoerotic relationship glimpsed from afar by an observer who seems envious of the couple's blissfully happy lives together. It's a bold song for the time, even more so for the fact it's written and performed by a young woman barely out of her teens.

Bush mischievously played a solo piano version of it (after being asked by young girls about her haircare routine) on *Ask Aspel*, a children's TV show, in September 1978, shortly before *Lionheart's* release. She had intended to play In The Warm Room, a deeply sensual, intimate, voice-and-piano evocation of an intensely erotic boudoir scenario which invites the listener to "Say hello/To the soft musk of her hollows". It was felt that this was a little strong for children's television, but the fact that she played Kashka instead clearly showed that the producers weren't paying much attention to her lyrics.

She was already exploring material beyond her years: Symphony In Blue magisterially walks that tricky line between religion, sex and creativity; In Search Of Peter Pan crushes youthful wonder and curiosity beneath the weight of oppressive parental influence and familial strife with a twinkling, starlit beauty. Fullhouse shows a mind full of creativity and endless possibilities, reined in by everyday mundanities and doubting voices. It's a prescient examination of what we would now term mental health issues – and, perhaps, a reflection of her own life at the time.

As a writer, she was never afraid to tackle strange or unsettling subject matter (the title track of her debut album depicted incestuous pregnancy and suicide), but she did so with intelligence and subtlety. Perhaps people didn't want to believe that a young, attractive woman – quietly spoken and hippie-ishly flighty in interviews, videos full of am-dram posturing and witchy gesturing – could actually do that kind of thing. They were wrong.

She was also gifted enough to evoke images of patriotic pride and nostalgic wallowing without resorting to petty nationalistic posturing: Oh England My Lionheart is a beautiful, pastoral evocation of a semi-mythical Albion, rich with harpsichord and renaissance recorders, filled with misty-eyed evocations of Shakespeare, Spitfires and London Bridge. Rose-tinted it may be, but she sings it with such gentle conviction that it never feels twee.

Later, in a nation beset by post-punk nihilism, class war, industrial action and rampant capitalism, she seemed to find the song embarrassing, but in recent years, she seems to have had a change of heart, including the words to it in *How To Be Invisible*, her book of selected lyrics published in 2018.

Aside from Symphony In Blue and Fullhouse, the only other new song written for the album was Coffee Homeground, a delightful Weimar cabaret pastiche in which the protagonist tries to evade the deadly attentions of a would-be poisoner, who adorns the walls of her home with "Pictures of Crippen/Lipstick smeared".

Bush channels/parodies Lotte Lenya, with an outrageously exaggerated German accent, while Powell provides a pitch-perfect arrangement straight out of a 30s Berlin nightclub. The lyrics are immediately redolent of funny/spooky black and white films such as *The Old Dark House* and *Arsenic And Old Lace*, but a more obvious influence may be Roald Dahl's 1959 short story *The Landlady*, wherein a guest house owner poisons and stuffs her victims.

Hammer Horror may have been misplaced as a single, but it makes for a suitably climactic album closer. It's a ripe slice of gothic *grand guignol* about a horror actor seemingly haunted by the spirit of his more famous predecessor. With its initially odd-sounding transitions, its mixture of synthesisers and sawing orchestral strings, and a brief section of angelic, wordless soprano voices, it sounds like three songs in one; yet the 70s muso embellishments can't entirely hide Bush's natural precociousness and writerly eclecticism.

In her early years, she often displayed a talent for veiling difficult, unorthodox subject matter beneath beautiful melodies, trapping the listener in her web of expertly wrought vocal harmonies. She brought a sense of subversiveness to the masses, and she cleverly targeted younger men with her bewitching sexuality, while also bringing in women and girls who were attracted to her combination of inner strength, sensuality and girl-next-door appeal.

Considering that *Lionheart* runs for around 36 minutes, and that she was reputedly struggling for material, it seems odd that there are no outtakes from the sessions in France, yet up to 20 songs were reputedly recorded at Super Bear for possible inclusion on the record. Andrew Powell told *Raro!* magazine, "There were other incredibly beautiful tracks originally recorded for *Lionheart* that were left out. One was Never For Ever, a wonderful track that includes the most hauntingly moving vocal by Kate". In a 2020 interview, Powell claimed that this was "probably my favourite song recorded for the *Lionheart* album, but... wasn't included... because Kate wasn't 100 percent happy with her vocal".

It's perhaps strange that this song wasn't included on *Lionheart* (though she clearly liked the title, as she used it for her next album). Powell claimed that she recorded the track at Super Bear with just voice and piano, and that an orchestral arrangement was later recorded at AIR studios in London. Given Bush's dislike of 'dropping in' vocal sections – she preferred to do an entire take in one sweep – it may have made more sense to her to abandon the entire song, rather than do a fresh take with the orchestra again. All of which is a pity, as

Photos: Getty

Fangs for the memories: Kate Bush goes along with someone's rather literal idea for a photo to promote *Lionheart*, 1978

Powell claimed, "It was the best arrangement I ever did for Kate – and Kate loved it, too."

With the music completed, attention turned to the cover art, and renowned photographer Gered Mankowitz, who had shot the now-legendary 'leotard' pictures of Kate early in her career, was brought in to work his magic. Bush came to a meeting with Mankowitz with an idea already in mind, borrowed from her older brother, John Carder Bush: an image of a young woman exploring her grandmother's attic, and "finding an animal costume, or finding an animal there."

Mankowitz had an attic set constructed in his studio. The only authentic thing is the floor, which is the actual floor of the studio.

"I wanted the attic to have a dormer window in it so that it had a natural source of light," Mankowitz explained in a recent podcast interview with Kate Bush online fan magazine, *Homeground*. "The attic is the inspiration, but it was all designed to show off Kate."

The resulting image is striking: Bush sprawls across a wooden crate on her hands and knees; she's wearing a lion costume, the tail of which drapes itself nonchalantly over an outstretched leg. The head of the costume lies on the floor in the foreground, staring blindly upwards like some big game hunter's trophy.

The box she's kneeling on was used by Mankowitz in a previous photo session, where Kate had squeezed herself inside the box for the US cover shot for *The Kick Inside;* a sweet girl-next-door image where she sports jeans and red knee-high socks.

On *Lionheart,* she escapes from the confines of the box (literally and figuratively), to sprawl on top of it, as if it were a kind of pedestal that Mankowitz was placing her on. Maybe it's a dressing-up box, or a gateway to another world, like the wardrobe in CS Lewis's Narnia tales. In the picture, shadows and light play on burnished autumnal colours. It's the most artfully striking of her album cover images.

Her long red-brown hair is crimped ("we had her hair done like a mane"), and she stares towards the camera with an expression both innocently childlike and knowingly sexual; the look of someone caught doing something she shouldn't. The attic room looks splendid: all aged Victorian wallpaper and cobwebs; dirty floorboards; sunlight and shadows. The image is exquisitely framed and lit, sexy as hell, but playful and funny, too. (Bush herself described it as "slightly comical"). It's iconic; timeless, somehow.

"It's got everything about it... that makes a good record cover," claims Mankowitz. "It's beautiful to see, it's interesting, it's intriguing, you want to look at it closer – it's got a lot of stuff that you wonder about."

The back cover is equally striking: a close-up portrait of Bush, shoulders bare, eyes wide, lips slightly open, her hair billowing and backlit in a vibrant crimson hue. "The back [cover] was conceived as an alternative front," according to Mankowitz. "The same lettering. It's what I would call a double front cover." Indeed, Mankowitz and designer Richard Gray wanted all the technical, copyright and record company information removed from the back, to give it a cleaner look, but EMI demurred.

> "I'm happier with the songs and the arrangements... considering how quickly we made it, it's a great album"

The original idea for the inner gatefold was to have Bush hand-write the lyrics, but hampered by time constraints and design issues (it was felt that it would look too cluttered with the lyrics rendered that way), it didn't end up like that. Only the lyrics to the (sort of) title track were hand-written.

For many – including some of Bush's own fans – *Lionheart* remains a minor work, a hastily-conceived follow-up to her incandescent debut. This writer begs to differ: *Lionheart* is a finely crafted, strikingly original record, too harshly judged. It's replete with moments of warm sensuality, quiet intimacy, bold lyrical ideas and grandiose musical statements – the kind of record you couldn't imagine anyone else making.

For all its perceived faults, *Lionheart* is, in many ways, a significant record, and one she learned a great deal from. After it, she would never use a producer again; she would never be rushed into making compromises or coerced into putting promotional duties over creativity. It was becoming clear that Bush was no record company puppet, no easily manipulated, fly-by-night pop star. In that light, *Lionheart* could be considered the first flowering of the real Kate Bush: bold, creative, quietly determined, and ultimately, beholden to no one.

If she was later dismissive of *Lionheart*, perhaps she was still smarting from the events surrounding its genesis, rather than being directly critical of its content, as there often seemed to be a quiet pride in the record. In a 1978 *Melody Maker* interview, she described it as "more adventurous" than her previous album, adding: "I'm much happier with the songs and the arrangements and the backing tracks." Even in 1989 she was admitting that "considering how quickly we made it, it's a bloody good album."

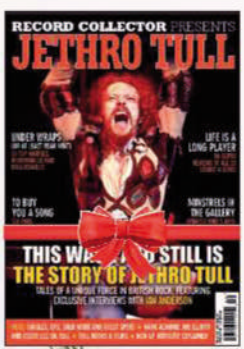
Critical response to *Lionheart* was generally lukewarm. The *NME*'s Ian Penman criticised her "twee, irritating schoolgirl-siren voice". *Record Mirror*'s Chris Westwood described the album as "lacking and often severely irritating". These critical barbs, with their barely veiled misogyny, seemed unfairly aimed at a woman bringing varicoloured brightness and a heady originality to a bleak, post-punk indie landscape.

Lionheart demonstrates real inventiveness and eclecticism in the songwriting. It glows with an effusive warmth, and luxuriates in its rich, natural-sounding arrangements (no Fairlights or Linn drums back then). Listen closely, and it engages; it pulls you in. Every song is a story, always Bush's forte. She tells stories that make us want to listen – do so with an open mind. There's a lot here to admire, even love. RC

Lionheart*, along with all Kate Bush's studio albums, are now reissued on vinyl and CD on the Fish People label, available from selected independent retailers.*
Hounds Of Love: Baskerville Edition *is out 1 December with brand new artwork.*
The book* How To Be Invisible: Selected Lyrics*, is now available in paperback at katebush.com.
This article is dedicated to the memory of Ian Bairnson. Thanks and acknowledgements are due to Graeme Thomson, Gered Mankowitz and Sean Twomey.

Photo: Getty

DIVE INTO A MUSICAL WONDERLAND:
Give an *RC* Special this Christmas!



Order here: https://shop.recordcollectormag.com

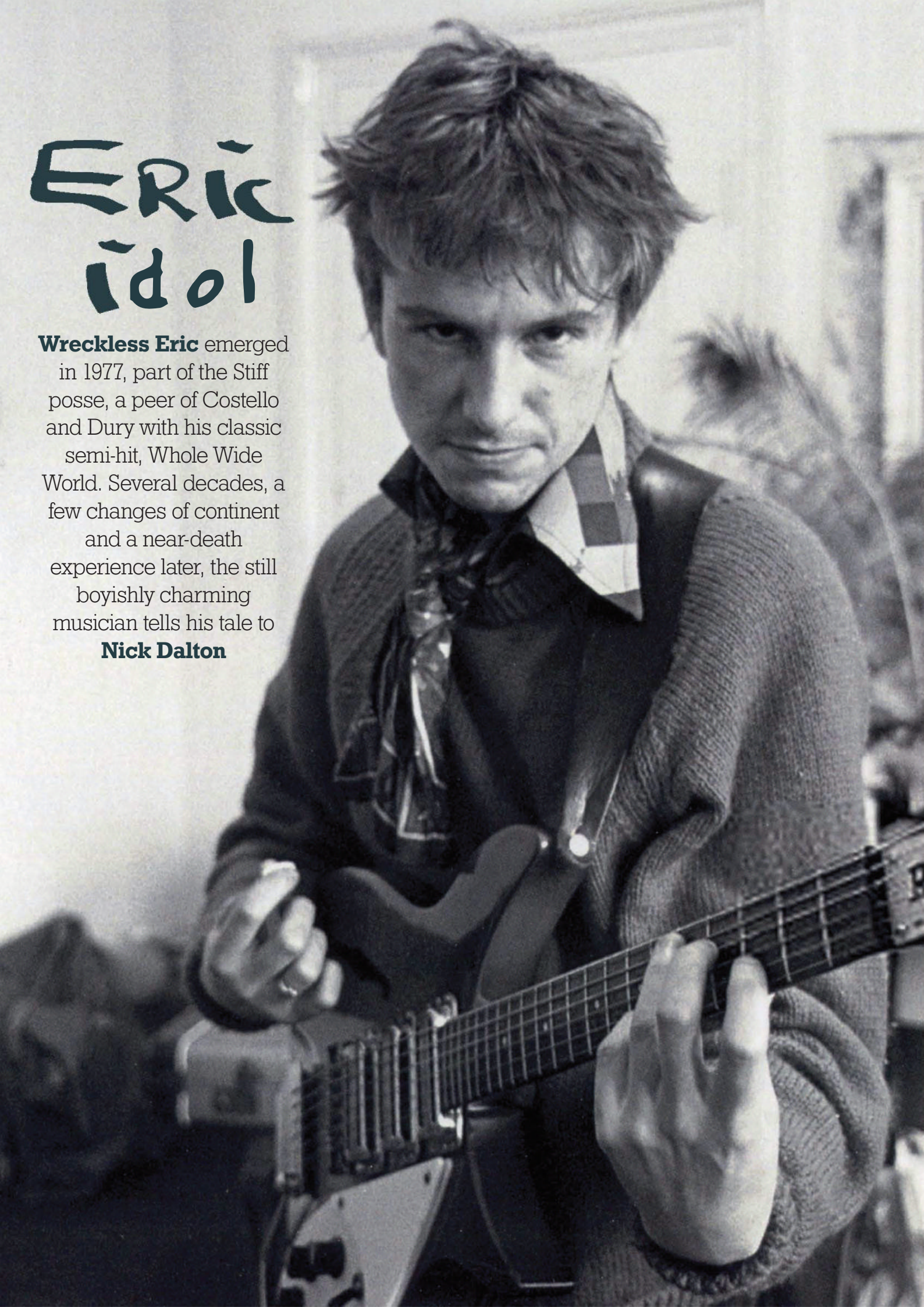
RECORD COLLECTOR
PRESENTS
ELTON JOHN

THE RECORDS, RARITIES AND MEMORABILIA, TANTRUMS AND TIARAS, OF THE BIGGEST SONGWRITING SUPERSTAR OF THE 70S

On sale now in all the usual places, or available to order from here: shop.recordcollectormag.com

Eric Idol

Wreckless Eric emerged in 1977, part of the Stiff posse, a peer of Costello and Dury with his classic semi-hit, Whole Wide World. Several decades, a few changes of continent and a near-death experience later, the still boyishly charming musician tells his tale to **Nick Dalton**



Wreckless Eric has travelled the Whole Wild World. It's not just the enduring attraction of his most famous song, but of the world it has created for his career and his life, both of which have veered from charming boyish pop to chaos and heartache.

Yet the world's now spinning in the right direction. He survived a near-death experience with Covid, has spent the bulk of the past 30 years in either France or the US – often chasing his demons – but now with wife Amy Rigby, the American singer-songwriter, a new life beckons… in Cromer.

But he's far from retiring to the seaside. The grin still has an edge, and the voice is as laconically upbeat as ever. And there's a new album, *Leisureland*, up there with his most edgy, engaging work.

"People are saying that I'm doing my best work and that's because I lost my way so early on and it took years to find my way back," the 69-year-old reflects early on in our conversation, which takes place in a café on London's Portobello Road just prior to his in-store appearance at Rough Trade. "Where other people ran the course, coasting downwards and petering out, I have the creative confidence now that I didn't have then."

The punk rocker born Eric Goulden was perhaps *the* face of Stiff Records in the late 70s. Among the grown-ups – Nick Lowe, Ian Dury – and beside the thick-rimmed glasses of Elvis Costello, his was the cheery face of youth, fresh from art college in Hull.

"There was a pub, the Bull Hotel, we'd play Whole Wide World at our residency every Tuesday night, the light from the taxi office flashing on and off outside," he recalls. "That would have been about 1975. We could make that song last 10 minutes. We were only a three-piece, but everyone loved it."

Signed to Stiff the track – a frail, disjointed yet beautiful yearning for love – was produced by Nick Lowe who played pretty much everything while Eric sang, and the Rumour's Steve Goulding played drums.

Eric's bands and backing musicians changed with the urgency of a fairground ride. Ian Dury had already played drums and Dury's girlfriend, Denise Roudette, played bass on the loping, dangerous Semaphore Signals, B-side of Whole Wide World, and played with him on the *Live Stiffs* tour, with wavering Blockhead saxophonist Davey Payne. The line-up, while simple and to the point, didn't last as, with Dury rocking the charts, he was a distraction.

"Ian tempted Davey back, he offered him more money," Eric remembers. "Ian used to say, 'We had a nice little thing going but you fucked it up' but I said, '*You* fucked it up, I'm trying to do my thing and everyone's trying to look past me to get a glimpse of the drummer with the gold record!' It was difficult – and it was not practical. Even on his deathbed Ian looked at me and laughed and said, 'You sacked me!'"

Wreckless crew (clockwise from opposite page): Eric in 1977; with labelmates Ian Dury, Elvis Costello, Nick Lowe and Larry Wallis; on the Stiff tour the same year; (inset) the first two albums

> "I needed guidance. I had a drink problem and a bad reputation"

The self-titled first album (1978) featured a varied line-up including former Slim Chance member Charlie Hart on keyboards and former T.Rex bassist Steve Currie and drummer Davey Lutton and was produced by former Pink Fairy Larry (Police Car) Wallis.

"That album was quite weird," he decides today. "Davey was out of the band by the time we finished it. When Larry was mixing, he reckoned the job was mostly paring away layer and layer of Davey Payne to find me underneath."

Follow-up, *The Wonderful World Of Wreckless Eric* (also 1978), was produced by former Procol Harum member Pete Solley and even featured the guitar of Help Yourself and Man's Malcolm Morley. Fabulous songs included vignettes – The Final Taxi, Let's Go To The Pictures – and a couple of sublime covers: Buddy Holly's Crying, Waiting, Hoping and a lively go at Tommy Roe's bubblegum hit, Dizzy.

"I'd seen the Flamin' Groovies at the Roundhouse," he relates, "and they came on wearing Beatle suits and most of their set was covers, like photo realism, like a photo of that record then you'd realise it was bigger and brighter and bouncier.

"But I was disappointed with Dizzy," he says. "I wanted it to be like The Troggs. There was a point where the producer put these synthesised bloops on and said, 'Yeah, I think that sounds pretty.' I didn't really push it because you can't hear what's in my head."

Then it was time to tour. "That was strange, too," he admits. "We started with Charlie Hart, but he could only do two weeks, so we had Henry Badowski who'd been in Chelsea while John Glyn, who'd been in X-Ray Spex, replaced Davey on sax. But it wasn't a happy ensemble. So that folded and I started writing songs for another album – and decided I should be a lot more pop."

That led to 1980's *Big Smash!*, an album that kicked off with the mildly ironic A Pop Song, and featured Broken Doll, covered by Cliff Richard on his *Wired For Sound* album the following year. It came as a double album complete with 13-track best of, an American album.

Bright and brash it might have been, but it saw the Stiff dream fall flat. "Stiff wanted a hit single and that seemed to be the driving force of everything," he says with some regret. "They put me together with some people who later wrote Starship's We Built This City On Rock'n'Roll. It was completely wrong. What am I supposed to do here?! I have four lines written on the back of an envelope.

"I started off with Stiff and Stiff started off with me," he continues, dispiritedly. "It was very difficult for anyone to imagine me on another label, but I had a massive drink problem and probably a bad reputation. I didn't fuck up at gigs, I delivered, but my work ethic, writing songs, might have been, er, a bit sketchy. I probably would still have a drink problem if it had been going right, but it hadn't been. To be honest, I needed guidance that I didn't get, I didn't have a manager… I had no one in my corner."

Eric never did have that hit – which might have changed if Semaphore Signals hadn't been on the flip of Whole Wide World. Having walked away, he found himself in a new world, trying to distance himself from the name Wreckless Eric while pushing his garage band, lo-fi rock'n'roll dream onward. There wasn't another Wreckless Eric album for more than a decade as he immersed himself in four group settings. First was Captains Of Industry.

"It kind've got away from me," he says. "We were recording demos and it was great – I wish I could find them. There was Dick

Goulden boy (this page, clockwise from top left): wrapped up in his music, 1977; posing for the cover of Whole Wide World the same year; live in 1978; posing for the cover of his debut album around the same time; live in New Zealand, 1980; second right in the photo with his band in 1979. (inset right) the first LP by The Len Bright Combo and 2003 sessions compilation *Almost A Jubilee: 25 Years At The BBC*

Adland, who'd been in The Piranhas [of 1980 hit Tom Hark fame], playing drums, he was good. And Baz Murphy, he'd been in the Blue Orchids, on keyboards. We played bass between us, then I got Norman Watt-Roy from the Blockheads and that was a bit of a mismatch, the best bass player in the country, not because Dick wasn't good enough, but he felt obliged to try – suddenly there are all clever bass drumbeats coming in. I wish someone had had the confidence to say, don't try anything different, but I didn't have the experience to produce."

The trio of Eric, Watt-Roy and Adland made 1984's decent album *Roomful Of Monkeys*, with another Blockhead, Mickey Gallagher, adding keys.

"I got sober after that," admits Eric who also upped and moved to the Medway area of Kent, a garage band haven. He put together The Len Bright Combo, a trio with the rhythm section of the Billy Childish band Thee Milkshakes. "That was completely different," he says with a laugh. "I just wanted to obliterate the songs with feedback. There wasn't another guitar player, so I had to do it. That was good for me. It was limiting in a way; the whole Medway towns thing had its limits. We made two albums. First one is good, the second one is half as good."

The music is taut and definitely a band sound while the songs are pure Wreckless in outlook: Someone Must've Nailed Us Together, Young, Upwardly Mobile… And Stupid.

"After that I had a bit of time off," he adds. "You can't just give up drinking. I went to Alcoholics Anonymous in a small town and they didn't have the scope to deal with someone like me. I ended up moving to London and then France. I got the chance of living in a semi-derelict farmhouse, so went and did it. I was basically having a nervous breakdown, but I got better and did a record [and project] called *Le Beat Group Electrique* and New Rose offered me a deal."

Another trio, Le Beat Group Electrique's self-titled 1989 album featured the elegant bass of Andre Barreau, who was making a name for himself as one of The Bootleg Beatles. The result is cheerier in an early 60s way, even the song Depression. *At The Shop!*, a mini-album with local musicians, followed in 1990.

In 1991, there was the first Wreckless Eric album since *Big Smash!*, going by the title *The Donovan Of Trash*. This was a real cross-Channel get-together, featuring both Electrique line-ups along with visiting chums at the house where it was recorded in ad hoc fashion: there was Barreau, drummer Bruce Brand from the Len Bright days and guitarist Martin Stone, veteran of pub rockers Chilli Willi & The Red Hot Peppers.

By the mid-90s he had formed another trio, The Hitsville House Band, with a French rhythm section. The splendid 1996 album, *12 O'Clock Stereo*, with considerable guitar contributions by Barreau, is Wreckless Eric in all but name. Eric returned to England emotionally if not physically, kicking off with his fascination with dodgy high streets in Kilburn Lane alongside classics such as The Girl With The Wandering Eye.

The following year came the one-and-only Eric Goulden album – well, only half an album, really, just seven tracks – *Karaoke.* These releases came out on small labels.

"I didn't know how to put records out," he remarks, typically honest. "I didn't think people were interested. Someone from some record label would say send me some stuff, and you'd never hear a word. I think they had an idea that I'd present them with an album that had 10 Whole Wide Worlds on it. An A&R man said once, well, I like it, but I can't hear another Whole Wide World. I said why would I want one of them, I've already got one.

"I used to think the song was a bit of an albatross – not Fleetwood Mac's Albatross, a real one," he says. "But you dream of that as a kid. A lot of people have something like that and then decry it – get over yourself!"

After nine years, Eric returned from France, having decided that "living there was like being a Martian". "I told someone that I didn't know what I'd been doing there, and this person said, well, you were getting better. I was recovering [from alcoholism], really, and when I came back, I was much stronger."

Back in England in 1998, Eric set about writing his autobiography, *A Dysfunctional Success: The Wreckless Eric Manual*, a

"I didn't know how to put records out, I didn't think people were interested" – as the first flush of fame fades, Eric takes on a number of guises (this page, clockwise from top left): fronting Captains Of Industry, 1984; promoting the album *The Donovan Of Trash* in 1992; with The Hitsville House Band, 1995; with Medway-based lo-fi garage trio The Len Bright Combo (Eric on left of shot), 1986; a collection of sleeves including the eponymous debut of *Le Beat Electrique* and new album *Leisureland;* onstage in 2015 with partner Amy Rigby

laughter- and tear-filled account of his early years ending just before his departure for France. That was published in 2003, when his life entered another Whole Wide World, taking him back to the Bull Hotel in Hull.

"This promoter said he'd done the place up and was putting gigs on again, so he booked me in. He said, 'I've got this singer-songwriter called Amy Rigby coming from the States playing the night before you so it would be good if you could come up and DJ at her gig – you'll like her, she does Whole Wide World.' I thought, 'I like her already!'"

They hit it off. "I thought she was really good," he says. So began a friendship – she had a boyfriend in Alabama, he had a girlfriend. They met in Paris when Amy was playing. "It was May, there was cherry blossom everywhere and I said, 'It's wonderful here, I don't know why I ever left' and Amy said, 'If you move back, I'll come with you.' Really?! A week later I said, 'Do you mean it?' and she said, 'Yeah!' and I said, 'Good, because I've just put the house on sale.' A few days later I said, 'Are you OK about this France thing? 'Yeah!' 'Good, because I've just sold the house!'

"It took us ages to get together," he adds. "Amy's my old girlfriend's daughter's godmother." The couple set up home in France where they stayed for five years, before moving to upstate New York.

Rigby herself is an esoteric performer. The first of a string of solo albums, *Diary Of A Mod Housewife* (1996), was produced by Cars guitarist Elliot Easton and she's had songs recorded by Ronnie Spector and Laura Cantrell. Eric, meanwhile, had released the home-recorded *Bungalow Hi* in 2004 but now the couple started working as a duo, with a trio of albums: the critically acclaimed *Wreckless Eric & Amy Rigby* (2008), *Two-Way Family Favourites* (2010) – a riotous covers collection, featuring everything from ABBA's Fernando to Smokie's Living Next Door To Alice – and *A Working Museum* (2012).

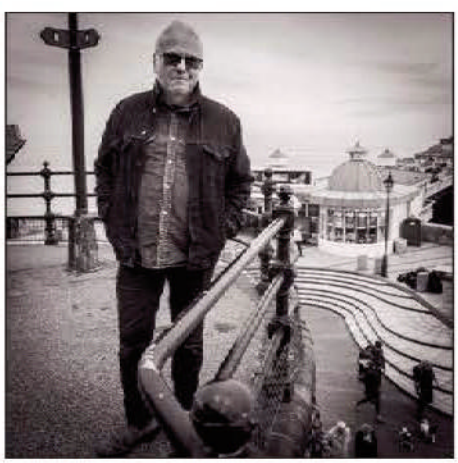
"Then I recorded *AmERICa* [2015] – I did it because Amy was writing a book," he explains. "I thought, when it comes out, I'll be like Denis Thatcher or someone, trailing around behind her. Turns out that, during that time, I did three albums: that, *Construction Time & Demolition* and *Transience*."

The latter came out in 2019, coinciding with the publication of Rigby's memoir, *Girl To City*. Also around this time, Eric found himself in hospital suffering from Covid.

"The nurse, under the space suit, visor and everything, she had this blue eye makeup," he recalls, his recollection as off-the-wall as ever. "Then I got worse and had a heart attack because my lungs had been damaged."

He convalesced in his studio. "I felt quite good when I got back in there," he muses. "There was no touring to be done – other people were doing Zoom concerts, but I couldn't bring myself to do that."

> "People ask, why weren't you as big as Elvis Costello?"



Transience, with Rigby on piano, Cheap Trick bassist Tom Petersson and original Whole Wide World drummer Steve Goulding, was confirmation of Eric's new world, where the cynical frivolity of the early days was paired with a rich depth and maturity.

Leisureland takes that further, Eric returning to the land he left many years ago. The couple already have a bolthole in Cromer, on the north Norfolk coast, and plan to sell their house in the Catskills where the weather is extreme in both winter and summer.

Meanwhile, covers of Whole Wide World number around two dozen, from The Monkees on their 1987 reunion album *Pool It!* to The Proclaimers to an Expedia TV ad starring Ewan McGregor, which premiered during 2022's Super Bowl, seen by 200 million people.

Eric turns 70 in May 2024 and hopes to have recorded another new album by then, to have a new edition of his autobiography published, to be touring – and to be back living here.

"People always ask, 'Why weren't you as big as Nick Lowe or Elvis Costello?'" he says, addressing the unanswerable. "I think, partly, it was because I didn't think I deserved it. I had low self-esteem. I could never handle it. But now I've got momentum."

He never did get away from being Wreckless Eric. But he has come to terms with it, "for better or worse".

"It's the brand name," he decides, preparing to leave the café and entertain the minions if not millions, "and I have to run with it and make it mean what I want it to mean."

Leisureland *is out now.*

Photos: Bleddyn Butcher; Damien Lucas;

reliving the dreampop

Long after their mid-90s split, **Slowdive** are almost 10 years into a reunion that has outlasted their initial lifespan. With a fifth album, *Everything Is Alive*, newly released, founders Rachel Goswell and Neil Halstead talk to **Kevin Harley** about how these long-lost pioneers and perennial outsiders gained the respect they deserved

A funny thing happened when Slowdive reunited in 2014. A proposed tour of – by singer/guitarist Rachel Goswell's reckoning – eight festival bookings more than doubled, reflecting huge interest in the resurgent shoegaze veterans. And as Goswell sat in the dressing room before the band's performance at Pitchfork Festival in Chicago, something else struck her. "I heard this band kind of coming through the sky," she tells *RC* while taking a break from rehearsals for Slowdive's summer 2023 festival dates, "and I was like, that really fucking sounds like Slowdive. Then it got really heavy…"

The band were San Fran post-metal crew Deafheaven, Slowdive fans whose merger of shoegaze and "really heavy" sounds affirms a congruency between shoegaze introversion and extroverted rock strategies. And the Deafheaven posse were certainly outgoing with their affections, cornering Slowdive (sweetly) after their set for photographs. "I felt like a bit of a matriarch," quips Goswell.

Burnished by years of absence in which Slowdive were revered as lost treasures by those who knew, that kind of reverence is justified by the band's new album. A surge forward from 2017's eponymous comeback record, *Everything Is Alive* leaps off from songwriter/singer/guitarist Neil Halstead's electronic experiments to develop all that Deafheaven and many other bands (everyone from múm and Mogwai to Alcest, Beach House, Soccer Mommy, Low and beyond) love about Slowdive: the panoramic soundscapes, sunken harmonies, sighing romanticism, and expansive scope.

The result is a fresh, full-bodied chapter in one of modern alt-rock's most stirringly unlikely revivals, one made all the more welcome by Slowdive's struggles during their 1989-1995 lifespan. After putdowns from Manic Street Preachers' Nicky Wire, bile from the music press, label neglect and internal friction, Slowdive seemed to dissolve into near-myth, their fleeting moment of fractured glory lost in time.

But by that time, a slew of EPs and three albums had seen them stake out a singular space, unbeholden to popular trends. True, they would be bracketed with bands such as Ride, Swervedriver, Chapterhouse, My Bloody Valentine and Moose, the latter's pedal-focused stage presence taken to have inspired the concert review that coined the "shoegaze" appellation. But Slowdive were also romantic outsiders in a broader sense, determined to explore ways of making music that veered off the beaten paths of pop/rock and into sound, texture and feeling.

As Halstead amiably recalls, "Shoegaze wasn't a term of endearment. It was a shot across the bow about how unentertaining we were, how un-rock'n'roll and un-punk. But we were a different generation. We weren't brought up on The Clash or the Sex Pistols. We were at odds with every other band on Creation, who were slightly older. [Label boss Alan] McGee would talk endlessly about The Clash. We'd be like, 'I've never even heard The Clash.'

"It was almost like we were a slightly offset generation."

"Offset" geographically, too. Often, shoegaze's wellsprings were situated outside the anointed epicentres of pop/indie cool. In Reading, Slowdive evolved from the near-lifelong ties between Goswell and Halstead, who crossed paths around the ages of six when Goswell's friend's mother taught them both classical guitar. A shared fondness for The Smiths (Halstead: "At our school, we were literally the only two people who liked them") united them as teenagers. Duly, they formed a band called The Pumpkin Fairies, practising covers of T.Rex, The Velvet Underground, The Kinks and more at the school's youth wing, where an older man named Ivan Sharpe set up amps and a PA.

Goswell recalls these sessions being "indie-schmindie", Halstead as "slightly twee", but tastes changed, and new bandmates joined. Halstead recalls the influence of The Primitives, The Darling Buds, The Jasmine Minks, The Sea Urchins, C86 and "a lot of 60s material". Goswell was into goth, an interest she channelled into another band with fellow Reading outfit Chapterhouse's Ashley Bates and, later, pilgrimages to goth nights at The Marquee in London. Goswell, Halstead and band newcomer/bassist Nick Chaplin loved The Cure. An ad for a female guitarist attracted Christian Savill, who offered to wear a dress for his audition if needed and brought a love of the Valentines and Cocteau Twins.

"You just had to turn the whole thing up louder. And then it becomes an experience"

When Slowdive followed Chapterhouse to Weston-Super-Mare to make a demo, producer Martin Nichols' reverb unit was the stuff of revelations, explains Halstead. "We put it on everything, which upset Martin – he said it was ruining the sound. But we hadn't been in a studio before, and we were discovering how to manipulate the sound of the band after you play the song. It was like, fuck, so that's how the Velvets got that sound on Sunday Morning… we thought, we need to get some effects units so we can do that live. And off we went. That was the blueprint for the band."

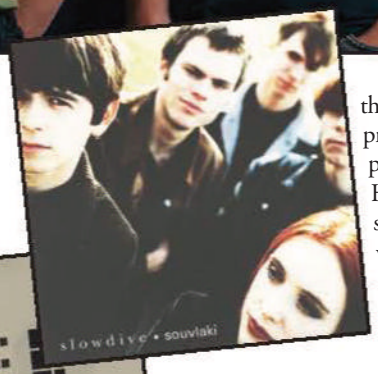
Inspired by The Cure's *Disintegration*, Slowdive realised they did not have to capitulate to the rules of radio play. "The so-called shoegaze bands were trying to make records that sounded different," says Halstead. "My Bloody Valentine had done *Isn't Anything* and were working on *Loveless*, trying to make the ultimate record. It felt like there was an ambition to make records that weren't required to sound good on the radio. You didn't have to have high vocals and a high snare drum… We didn't care if the drums were drowned out by the guitars. That just meant you had to turn the whole thing up louder. And then it becomes an experience."

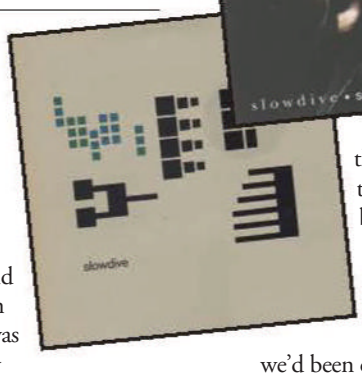
Audio engineer Chris Hufford mentored Slowdive on their glistening and imposing early EPs (*Slowdive*, *Morningrise*, *Holding Our Breath*), before he managed Radiohead. Later, another instrumental figure in 90s music helped shape Slowdive's future. After a support slot at Reading's After Dark Club to mod-pop trio Five Thirty, EMI publisher Steve Walters requested a demo. A few days later, Alan McGee visited Reading to meet Slowdive.

"That meeting with McGee in the pub was really

Infamous five: the reformed Slowdive in 2023 and (opposite page) around the time of their first Creation EP in 1990

Photo (Slowdive 2023): Ingrid Pop





Slowdive reform in 2014, older and wiser (l-r): Simon Scott, Neil Halstead, Rachel Goswell, Christian Savill and Nick Chaplin; (left) a rather more youthful line-up around the time of their 1991 debut *Just For A Day*; (inset right) later albums, *Souvlaki* (1993) and *Pygmalion* (1995)

weird," says Goswell. "This was the person that owned the record label with all our favourite bands. We were excited and a bit dumbstruck. Adrian [Sell], our drummer, was like, 'I don't want to do this, I'm going to university.' I remember McGee laughing and saying, 'You see this guy, he doesn't wanna be in a rock'n'roll band.'"

As 19-year-olds, Slowdive took a ringside seat at Creation, where they remained outsiders to a degree. "It felt like the party had just happened, they were hiding the drugs and the booze because the kids were coming in," says Halstead. "We'd have a meeting there, do some press and then they'd send us to a studio and leave us alone. We'd occasionally see Alan, tearing his hair out about My Bloody Valentine spending all his money. Creation had bigger fish to fry than us."

After rapturous receptions in *NME* and *Melody Maker* to their early EPs, Slowdive hit the studio to record their debut album with Hufford and a new drummer, Simon Scott. But something was missing. "It was slightly panicked," says Goswell, "because we didn't have any songs. We'd lied to McGee and said we had an album's worth…"

Reluctant to include songs from their EPs on the record, they only acceded to McGee's request to incorporate Catch The Breeze – sound advice, in fairness. Otherwise, over six weeks, the band improvised their way towards a record sculpted for maximum immersion, with *Disintegration* haunting the opening shimmer of Spanish Air.

Out of a stoned studio miasma emerged 1991's *Just For A Day*, an album that Halstead looks back on as "a learning experience", if not an altogether pleasant one.

When the reviews arrived, the tide seemed to be turning on Slowdive already. "At that time, the press were pretty vicious," Halstead states. "We were seasoned *Melody Maker* and *NME* readers, and we knew the sort of acidic, sarcastic reviews that writers tended to write. It was brilliant writing, but it could be very mean. Because we knew that was how it worked, we weren't that surprised when we got the sharp end of the stick. Up to that point, we'd been quite lucky. But we got pretty used to bad reviews."

More learning experiences beckoned on the follow-up – 1993's *Souvlaki* – some sweet, some sour. This time, says Halstead, "We wrote some songs." They had to ditch half of them when McGee declared initial efforts "shit", but his advice bore fruit. Describing the earlier bunch of songs as "a bit gothy, early Joy Division", Halstead went to Wales to write and returned with Allison, When The Sun Hits, Dagger – keener, brighter setlist fixtures, flushed with radiant melody.

After the first album, Creation also insisted the band work with a name producer. "So, we said, 'OK,'" says Halstead, "'get us Brian Eno, then.'" A fan of his Bowie work and *Ambient 4: On Land*, Halstead worked with Eno – who only agreed to collaborate, not produce – on Here She Comes and Sing, improvising on the clock according to familiarly random Eno-esque methodologies. Fresh from Suede's debut album, Ed Buller mixed, encouraging Slowdive to strip back their layered guitars and let the songs glow.

Internal strife was fracturing the band, due to Goswell and Halstead's romantic break-up.

Photo (Slowdive 2014): Getty

Shoegaze Of Our Lives

Ten other flange fetishists

MOOSE
Moose's floor-focused stage presence helped sire the term shoegaze. Early EPs boasted loud guitars, before they embraced acoustic pop, strings and country influences.
Recommended album
... XYZ (Hut HUTLP 5, LP, UK, 1992) **£40**
Where are they now?
Guitarist KJ 'Moose' McKillop, he of the pedal-focused gaze, is partner to Lush's Miki Berenyi; they now play in shoegaze-y supergroup Piroshka.

DROP NINETEENS
Boston's Drop Nineteens fused shoegaze with US college rock, cutting the influences of Dinosaur Jr et al into those of their sonically expansive British cousins.
Recommended album
Delaware (Hut HUTLP 4, LP, UK, 1992) **£215**
Where are they now?
Recently ended a 30-year break with new song Scapa Flow, and a third album, *Hard Light*, out now.

THE BOO RADLEYS
Wirral quartet the Boos innovated wildly on 1993's ambitious third album, *Giant Steps*, mixing dub, indie-rock and psychedelia to kaleidoscopic effect. Went pop with *Wake Up Boo!*, but who'd begrudge them that?
Recommended album *Giant Steps* (Creation CRELP 149, 2LP, UK, 1993) **£50**
Where are they now?
Cheery reunion shows resulted in 2023's buoyant *Eight* album, though absent mastermind Martin Carr sat it out, focusing on his solo work.

PALE SAINTS
From the 4AD stable, Leeds' dreampop troupe drew on the feathery gorgeousness of the Cocteau Twins and sugary jangle-pop to inventive and melancholy effect.
Recommended album *The Comforts Of Madness* (4AD CAD 0002, LP, UK, 1990) **£45**
Where are they now?
Frontman Ian Masters continues to make experimental music and, in his own words, "confusion jazz".

CATHERINE WHEEL
Fronted by Bruce Dickinson's cousin Rob Dickinson, this Great Yarmouth quartet sparked up a mix of rock bluster and effects-pedal fireworks: Crank sounds like Mark Hollis leading Blue Öyster Cult.
Recommended album *Chrome* (Fontana MOVLP1881, LP, UK, 1993) **£100**
Where are they now?
Recent-ish Instagram activity has sparked fan hopes of a reunion.

CHAPTERHOUSE
Reading-to-London expats and friends-of-Slowdive who helped lay the foundations for shoegaze by mixing harmonies, jangles and fuzz, laced with psychedelic colour to suggest shoegaze's lineage.
Recommended album *Whirlpool* (Dedicated DEDLP 001, LP, UK, 1991) **£60**
Where are they now?
Briefly reunited circa 2010, though singer Andrew Sherriff now works in sound production. Guitarist Simon Rowe's recent solo album, *Everybody's Thinking*, featured Halstead.

SWERVEDRIVER
Born to be wild, Oxford's 'driver tapped into the kinship of shoegaze to rock, suggesting bridges between Steppenwolf, Hüsker Dü/ Sugar and Slowdive with flanged guitars, heavy riffs and driving melodies.
Recommended album *Raise* (Creation CRELP 093, LP, UK, 1991) **£60**
Where are they now? Reunited with added Mick Quinn (Supergrass), the Swervies rocked again on the heady *Future Ruins* (2019).

LUSH
Before Britpop brought out the hits in them, these 4AD faves harmonised on *Gala* and *Spooky*, albums of immersive sound, hazy introversion and dreampop jangle.
Recommended album *Spooky* (4AD CAD D 2002, 2LP, UK, 1992) **£350**
Where are they now?
Lit the reunion flame brightly but briefly, before Miki Berenyi's memoir (*Fingers Crossed*) and Piroshka. Emma Anderson's debut solo album *Pearlies* is out now.

RIDE
Oxford's Ride retooled classic rock influences to the tune of cascading dreampop, buoyant jangle-pop and expansive distortion. *Nowhere*'s Seagull arguably predicted the Chemical Brothers, *Going Blank Again* merged melody/noise.
Recommended album *Nowhere* (Creation CRELP 074, LP, UK, 1990) **£110**
Where are they now?
After Andy Bell's Oasis/Beady Eye time, a reunion birthed a nostalgic tour and two new albums. Ride on.

MY BLOODY VALENTINE
The earplugs offered at gigs were more a requirement than a recommendation: in waves of engulfing sonics, Kevin Shields's inner explorers recreated guitar music and melody to destabilising effect.
Recommended album *Loveless* (Creation CRELP 060, LP, UK 1991) **£260**
Where are they now?
You Made Me Realise roared on the reunion shows and shock-dropped 2013 album *m b v* made the internet quake. New album(s) mooted, though Shields honours no one's deadline.

But the album emerged as a work of abundant ambition, with the slo-mo raptures of Machine Gun, off-world (proto-Radiohead?) dub of Souvlaki Space Station and oceanic rush of When The Sun Hits as stand-outs. "And then," says Halstead, "it got shit reviews." Suede were in the ascendant, Britpop was nearing and the offset generation were at odds with history.

More troubles followed when US label SBK withdrew funds for an American tour halfway through the jaunt. Slowdive's future looked bleak but they had one more brilliant album in them for the 90s, even if it meant upsetting the label boss. "I remember vividly," says Halstead, "having a conversation with Alan where he was like, [persuasive McGee impression] 'It's gotta be a pop record, Neil, it's gotta be a pop record.' We were pretty sure we would disappoint the head honcho…"

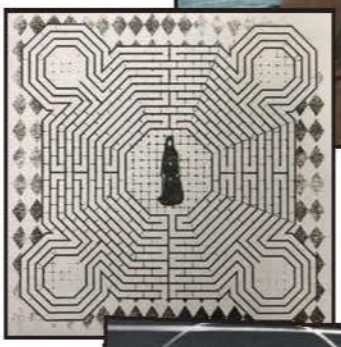
"We knew Creation didn't give a shit about us," Goswell argues. "They wanted a pop record and that was not what they were going to get, so it was kind of a fuck you, really."

With Simon Scott already out of the band, fearing he was being replaced by a drum machine, Halstead pursued his growing interests in dub, techno, early drum'n'bass, ambient music and the output of the Warp label. Friends including Daren Seymour (of electronic proto-post-rockers Seefeel) introduced Halstead to new sounds – "John Cage, systems music, early electronic music" – while Talk Talk's *Spirit Of Eden* also had an impact.

As band funds dwindled, Goswell took a day job. Things remained "messy" between her and Halstead. But she remained involved in recording processes, even though the rest of the band left, and Halstead's ideas left Hufford bewildered. "Chris at one point had his head in his hands," recalls Goswell, "and he turned to me and said, 'I don't understand what he wants to do, I don't understand it.'"

Halstead's thinking took commanding shape on 1995's *Pygmalion*, an album ahead of its time in its emphasis on loops and stark abstraction alongside blissed-out reveries such as Blue Skied An' Clear. McGee's response? "At least he put the record out," says Halstead, diplomatically. Still, the record closed Slowdive's first chapter as Creation dropped the band. After *Pygmalion*'s deconstructed songcraft, Halstead turned to more traditional songs as he and Goswell formed Mojave 3, an outfit more in tune with the mellower strains of dreampop than shoegaze's elemental abstractions.

Slowdive's reputation diminished over subsequent years, though not for all. Their songs graced the films of New Queer Cinema trailblazer Gregg Araki, titles such as *Nowhere* and *Mysterious Skin*. Halstead points to indie/electronic label Morr Music's double album of Slowdive covers, *Blue Skied An' Clear* (2002), as an indicator of influence. Acts such as Ulrich Schnauss and múm numbered among the contributors.



"The secret is you've got to take 20 years off": Slowdive in 2023, demonstrating that the traditional lie-with-heads-together-in-a-circle band photo idea never gets old; (inset) 2017's comeback album *Slowdive* and this year's follow-up *Everything Is Alive*

Otherwise, says Halstead, Slowdive remained "fairly ignorant" of shoegaze's legacy until late 2013. Halstead played a solo show at Cecil Sharp House, London, where the rest of Slowdive joined him – including Goswell, who had taken time out from music due to the combined effects of a burst eardrum, labyrinthitis, tinnitus and panic attacks (she had a son in 2010, also). Shortly after, Primavera Sound in Spain asked if Slowdive would reunite for the festival.

"We thought, 'We'll have a fun summer and then go back to what everyone was doing'"

"I think everyone was in the right space where they had time to do it or, mentally, they could even think about doing it," says Halstead. "We thought, we'll do Primavera and maybe a couple of other festivals if anyone's interested. We'll have a fun summer and then we'll go back to what everyone was doing."

To Halstead's surprise, they found themselves positioned high on the bill, just beneath The National and the Pixies. The rapturous reception would lead to other festivals, a tour, a growing realisation of Slowdive's influence and a desire to continue. In 2017, a fourth album, *Slowdive*, emerged as a distillation of band virtues, charged with fresh urgency.

In 2020, Slowdive began to record their second comeback album. Lockdown and a sense of internal pressure slowed the process down. During that period, Goswell's mother and Scott's father both died, while Halstead had a son, his arrival honoured by Prayer Remembered.

Easily one of Slowdive's finest records, *Everything Is Alive* testifies to the band's renewed creative energies and tight bonds. It's an emphatic vindication for a reunion that has exceeded the band's initial run.

"We were on the periphery and much maligned in the UK press at certain points," Goswell reflects. "The Slowdive story is probably unique in terms of bands that have had the initial ride we had and then come back. We weren't Blur or Pulp, so I think we are very lucky. We appreciate where Slowdive is at now and that we have this going on in our lives."

"I think the real secret," Halstead jokes, "is you've got to take 20 years off every so often and come back to it fresh."

Thirty years on from their demise, pushing 10 years into their reunion, Slowdive sound like a band whose work is far from complete.

Everything Is Alive *is on Dead Oceans*

Photo: Ingrid Pop

RECORD COLLECTOR

Unwrap Christmas this year with exclusive merchandise from *Record Collector*

SERIOUS ABOUT STYLE!

RC Hoodies

£34.99

- Soft cotton faced fabric.
- Brushed back fleece.
- Drop shoulder style.
- Double fabric hood with self colour drawcord.
- Front pouch pocket.
- Ribbed cuffs and hem.
- Twin needle stitching.

Size

XS 34” S 36” M 40” L 44” XL 48” 2XL 52”

RC T-Shirts

£20.00

- Classic fit.
- Ribbed collar.
- Taped neck and shoulders.
- Tubular body.
- Twin needle sleeves and hem.
- Tear out label.
- 100% cotton.

Size

S 34/36” M 38/40” L 42/44” XL 46/48”
2XL 50/52” 3XL 54/56” 4XL 58/60”

Available to order from here:

moretvicar.com/collections/record-collector

FELINE GOOD

Jacket required – Chan Marshall aka Cat Power in 2023: "In a way Bob Dylan is a deity. Well, he is to me: God Dylan"

When Chan Marshall, aka **Cat Power**, came up with the idea of covering Bob Dylan's infamous acoustic-to-electric Manchester show of 1966 in its entirety, for her new album, those unacquainted with this singular performer's oeuvre might have doubted her wisdom. But those who have followed her since her mid-90s emergence and realised her rare talent for interpreting other artists' music and painting vivid new pictures with them, would realise it was an inspired idea. And after negotiating a rocky creative and personal road to this point, she declares to **Lois Wilson**, "I love everybody."

"Everything was shaking," Chan Marshall, better known by her stage name Cat Power, is explaining to *Record Collector*. "It started with my left leg and then my butt cheek and then my other butt cheek and then my other leg and then my arm and then my other arm and then my jaw, and so I made my hands into fists and crammed them into my suit's pockets and I pressed down really hard and I just went into that first song, which was She Belongs To Me, and it was intense."

Marshall is vividly reliving the moment when she stepped out onto the stage at the Royal Albert Hall last 5 November to recreate Bob Dylan's legendary May 1966 Manchester Free Trade Hall Concert. The original performance, which was known for years as the "Royal Albert Hall Concert" due to a mislabelled bootleg, is the one that saw Dylan go from acoustic to electric – and get called Judas for doing so, of course.

Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert captures her full performance that night. Her 12th LP, it is a quite spectacular document, her deep, husky lived-in vocal by turns intimate, tender and warm, infusing the songs with church and soul. At times, she sounds a little like Marianne Faithfull – "Oh, I love her so much," she gushes – but for the most part, it's really just Marshall's own distinct work.

She likes interpreting songs and this is her fourth album of covers, following on from 2000's *The Covers Record*, 2008's *Jukebox* – when she first covered Dylan on record, recasting his 1979 track I Believe In You as a Stonesy number – and 2022's *Covers*. Like those, it reveals what an empathetic interpreter she is.

"It felt like a real honour for me to stand there," she says of being on the stage, talking to *RC* from a cab in LA on the way to the airport. "More than the work of any other songwriter, Dylan's songs have spoken to me and inspired me since I first began hearing them."

She readily admits, however, that the idea for the show came about on a whim. "My manager just texted me: 'What do you think about playing the Royal Albert Hall on November 5th?' I was like, 'Are you crazy? Are you kidding me? The Royal Albert Hall on bonfire night? I'd love to, but the only songs I want to do in that hall are Dylan songs."

Interestingly, she asked Courtney Love if she'd like to be the person who shouts out "Judas" during the show. She doesn't know Love "super well" but she's something of a kindred spirit and she now lives in London. "But she was 'nah', so I said, 'What if you call out Jesus', and she was, 'Alright, done, see you there.' She didn't show, but it was a nice thought and I kind of knew someone else in the audience would do it and they did. I called out 'Jesus' in response because in a way Dylan is a deity – well, he is to me." Marshall often refers to Dylan as God Dylan in interviews.

"DYLAN'S SONGS HAVE SPOKEN TO ME AND INSPIRED ME SINCE I FIRST HEARD THEM"

Dylan has been a constant in Marshall's life. She doesn't remember exactly when she first heard him, although she thinks it was around the age of five and it was probably from her mum or dad. She does remember seeing the Royal Albert Hall for the first time, though: in her twenties, on a pilgrimage to London to see the Dylan sights after watching DA Pennebaker's *Don't Look Back* film, she stood outside wide-eyed with awe. "I wasn't allowed inside but I was still like a giddy kid seeing Santa. I was in the fantasy, I was enthralled."

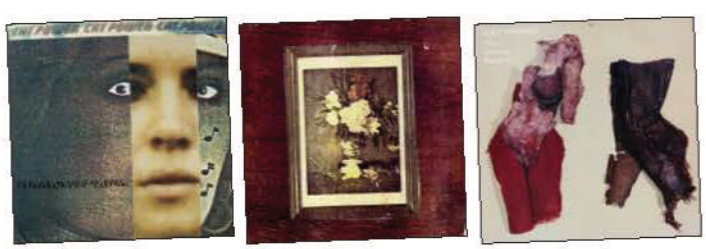
For the first four-and-a-half to five years of her life, Marshall was raised by her grandmother. These were "the super stable years", she says. "It's when I learned everything, about keeping clean, being kind, singing in church, saying grace, having good manners, being playful, and she loved music - she had records by Johnny Cash, Hank Williams, Patsy Cline, Ray Charles, Dolly Parton… I used to sing along to their songs all the time. I still do."

Marshall's grandmother died in late 2019 right before the pandemic hit. Her passing broke her heart. "I'd be cooking at the stove for me and my son in the pandemic and I'd be singing those songs and staring at the phone and thinking how I would never be able to talk to her again. I realised during this time that it was actually my grandmother who taught me the joy in singing, the love in singing. Not my mum, not my dad, who I always thought I got it from because they both loved music, but my grandmother."

When she eventually went to live with her parents around the age of five, life became chaotic. Her parents were addicts and she was exposed to drinking and drugs and the lifestyle that goes with it. "I didn't think anything about it," she says. "It just seemed like a lot of young people having fun, drinking, smoking weed. I didn't see the darker side until later. I didn't know about addiction then, I didn't realise the consequences for a child of addiction… Your line of tolerance with behaviour is blown and, in the end, you don't really expect better from people."

Her mother, Myra Lee Marshall (née Russell), was obsessed with music. "When I first saw my mom, it was like meeting a superhero and her musicality hit me," she remembers. One of her favourite artists was David Bowie and her friends called her Ziggy. Her dad, Charlie Marshall, meanwhile, was a musician who had been in a band called The Brick Wall in the 60s and had a single, Poor Mary Has Drowned, which, produced by Eddie Hinton, was issued on Capitol in 1969. The Brick Wall also included Mike Lewis, the songwriter/arranger/producer from Miami who went on to work with Crosby, Stills & Nash, Rod Stewart et al. "I saw my dad performing on PBS TV once, that was amazing," she says.

Marshall's parents first met



at a gig in Atlanta that her father was playing. They had Marshall, born Charlyn Marie Marshall on 21 January 1972, when they were still in their teens. By the time she hit seven, they were divorced and remarried not long after to other people, the young Marshall ping-ponging between parents, her dad remaining in Atlanta, her mother moving all over the south, her grandmother picking up the pieces when one or the other went AWOL. At one time, Marshall, her mother and her sister were living with a funk-rock band called Mother's Finest. "I don't want to call her a groupie because that has connotations but for sure she and my aunt Cathy were doing wild shit with bands from a young age."

She says she wanted to become a singer because that's what her father did. "I didn't know what it entailed but I adored him," she says. "I was a tomboy, and he had a small studio apartment with a piano. He wouldn't let me touch it, but he got me a Mr Microphone and he lived right across from Piedmont Park, and I spent a ton of time there. It's where all the hippies, discos, junkies, roller skates, afros, basketballs went. I saw Creedence Clearwater Revival there."

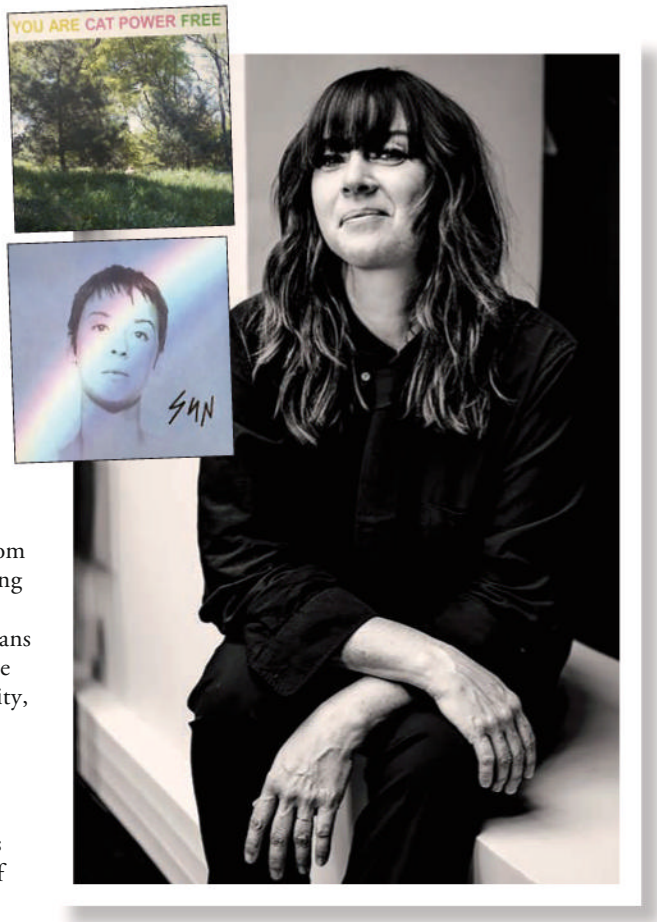
She wrote her first song in fifth grade when she was living by a tobacco field in McLeansville, North Carolina with her mother and stepfather, another musician. "My neighbour there had a piano. I didn't know how to play, I only used the black keys, but I called it Windows." It turned up later renamed Names on 2003's *You Are Free*.

School was tough. "I was always the new kid," she says, "having to start over. No sense of belonging or friendship." She thinks she ended up at 13 different schools in total. "I was painfully shy as well and I felt I was a failure academically. I couldn't get math or algebra or geometry." She found solace in writing poetry, stories and "psychological thrillers". She wanted to be a novelist first and then an artist. She wanted to live in a New York loft, sleep on a mattress on the floor and paint huge canvases.

Instead, she dropped out of school in senior year and worked at Fellini's pizzeria, a hangout for Atlanta's scenesters. By then, estranged from her mum – they wouldn't speak again until she was 24 – she moved in with her father, although that didn't last long, either.

At 18 she bought a Silvertone guitar and amp from a friend and she started writing songs again, making a connection with local musicians off the 90s rock scene. "There was such a sense of community, it wasn't about being a musician, because I wasn't a musician and I'm still not a musician, I still don't know chords," she says. "But it was more about just being part of this gang, being part of this family because my own family wasn't healthy."

With friend, zine writer and drummer Glen Thrasher, she formed Cat Power – named by Marshall after a Cat Diesel Power trucker cap one of her customers was wearing at Fellini's. She has fond memories of this time: "There were just so many good bands in Atlanta and I saw some of the best live shows I have ever seen although we were overshadowed by what was going on in Athens with R.E.M. and B-52s, but we were doing shows in front of friends. It was $2 to get in, it wasn't a big deal, everyone just having a good time. Life was good."



"Every day is a good day": Marshall in 2018 around the release of *Wanderer* and (below right) in 2021

By '92, though, Atlanta was gripped by the opioid crisis which was rocking America, and losing several friends to heroin overdoses, Marshall and Thrasher moved to New York's East Village where he plunged them deep into the middle of the free jazz and experimental scene that was happening there. It took a while for Marshall to fit in. "I was intimidated, not by performing alongside a naked Japanese woman and an old guy with a sax but by the audience who were a lot older than me and were Glen's friends. In Atlanta, our audience were my friends, my peers. It wasn't a worry."

One of her first shows in New York was supporting Man Or Astroman?, where she played a two-string guitar and said the word "no" over and over for 15 minutes. That period was fundamental to her artistic mindset. "It taught me there were no rules," she says. "It taught me a woman can do the same thing as a man."

Through Thrasher, Marshall struck up a friendship with Sharon Topper and Craig Flanagan of New York alt rockers God Is My Co-Pilot and the Making Of Americans label. In 1993, they released Cat Power's debut single, Headlights, a lo-fi indie song featuring guitar, drums and an untuned violin, that, sung as a first-person narrative, dealt with a girl dying on the road after a car accident. Musically and lyrically, it singled Marshall out as something different.

That same year she also opened for Liz

She was *The Greatest*: Marshall in 2007

Photos: Stefano Giovannini; Mario Sorrenti; Julien Bourgeois

Phair and met Sonic Youth drummer Steve Shelley and Tim Foljahn from Two Dollar Guitar, and with the pair in 1994 they recorded enough material for two albums which became 95's *Dear Sir*, issued on Italian independent Runt, and 96's *Myra Lee* (named after her mother) on Shelley's Smells Like Records. A deal with Matador followed that same year, and after her Shelley-produced third album *What Would The Community Think*, she broke through with 1998's alt-folk *Moon Pix*, recorded in Melbourne, Australia.

While she was hitting her creative stride, cracks began to appear; shows were erratic, with Marshall stop-starting songs and sometimes not performing them at all. Often, she'd appear drunk, self-medicating on copious amounts of scotch. By 2006, though, it looked like she'd got herself back on track when, at Memphis's Ardent studio with the Memphis Rhythm Band, she put down *The Greatest*, an album of soul and country originals that hit the US Billboard Top 40 and won the 2006 Shortlist Music Prize, making her the first woman to win the award.

But, unable to deal with industry pressure and bring closure on childhood trauma, she hit breaking point. "I wanted to die, I wanted to go away off this earth," she reveals. "But I didn't want to hurt my grandmother or my nephew or my little sister, I didn't want to do that to the people that I knew loved me."

She suffered a psychotic breakdown and ended up hospitalised in Miami's Mount Sinai Medical Center. Shows were cancelled and she received no industry support. When she came out of the clinic, she was sober. "I remember doing my first show clean and I looked out from the stage. I had never seen the audience before and it hit me: these people are here for me whether I am drunk or not. And I looked at their faces, and there was so much love and spirit emanating off them. I was sober for a year and a half then and I was the happiest I had ever been during that time. I was a fruitarian, in therapy twice a week, but then I met a really bad, dangerous, toxic, violent, abusive person and got in a bad relationship and it feels like maybe mother universe sent me that person as I still had some stuff to dig out and uncover for my growth…"

> **"IT HIT ME: 'PEOPLE ARE HERE FOR ME WHETHER I'M DRUNK OR NOT'"**

Marshall thankfully got out of the relationship and since then her reputation and stature as an artist has grown: 2012's *Sun*, her last album with Matador – the split was acrimonious – experimented with electronics and hit the US Top 10; 2018's *Wanderer*, her first for new label Domino, celebrated empowerment and agency with Woman, her duet with Lana Del Rey, and she's become a go-to collaborator herself, appearing on a slew of musician fans' albums including Beck's *Modern Guilt* and Eddie Vedder's *Ukulele Songs*. More importantly, she's really enjoying her role as a mother: throughout our interview, she makes reference to her son, now eight. It's clear she's in a happy place.

"I am," she admits. "And I'm sober again. It's only been a very short time, 150 days now, it's hard, but every day is a good day." It really is, I tell her, and she says thank you.

"It's important to talk about this shit, to let people know about it," she says. "Maybe they can get some strength from it if they are suffering. Because I am so grateful now and my son and I are tough and happy and solid, and I love everybody no matter what happened in the past. I let it live back there. I have faith in people, and I feel the pulse and energy and the joy of just being alive." RC

Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert *is on Domino*

CAT'S CREAM

FIVE MARSHALL MARVELS

Dear Sir (Runt, 10", Italy, 1995) **£40**
Raw, gritty, utterly absorbing, Marshall's soul is laid bare on her debut album, that produced by Ed Douglas sits somewhere between Courtney Love's Hole and Nico. The highpoint, an emotion-capsizing reading of Tom Waits' Yesterday Is Here, marked her out as a talented interpreter.

Moon Pix (Matador, LP, UK, 1998) **£25**
Her breakthrough album, half written in a single night after experiencing a hallucinatory nightmare while alone in a farmhouse in South Carolina. Recorded in Melbourne with Dirty Three's Jim White and Mick Turner, it's spartan, haunting horror folk, peaking with Cross Bones Style.

The Greatest (Matador, LP, US, 2006) **£40**
Marshall goes to Memphis' Ardent studios and with the Memphis Rhythm Band channels Dusty, Aretha and Etta on 12 originals. Recorded in three days, it's spontaneous, with Marshall at ease and unafraid. Her highest-charting album at that point, it also won the Shortlist Music Prize.

Wanderer (Domino, LP, clear vinyl, UK, 2018) **£12**
Her first for Domino was rejected by her old label, Matador – they wanted hits and told her to listen to Adele's *25* for pointers. Self-produced, it's low-key, elemental, and featuring Woman – a duet with Lana Del Rey – reveals an artist who knows her own mind.

Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert (Domino, 2LP, white vinyl, UK, 2023) **£30**
It's a bonkers idea but it somehow works, her smoky rasp seemingly made for this moment as she recreates the 15 songs that made up Dylan's legendary 1966 Manchester Free Trade Hall acoustic/electric show in front of an audience at the Royal Albert Hall in 2022.

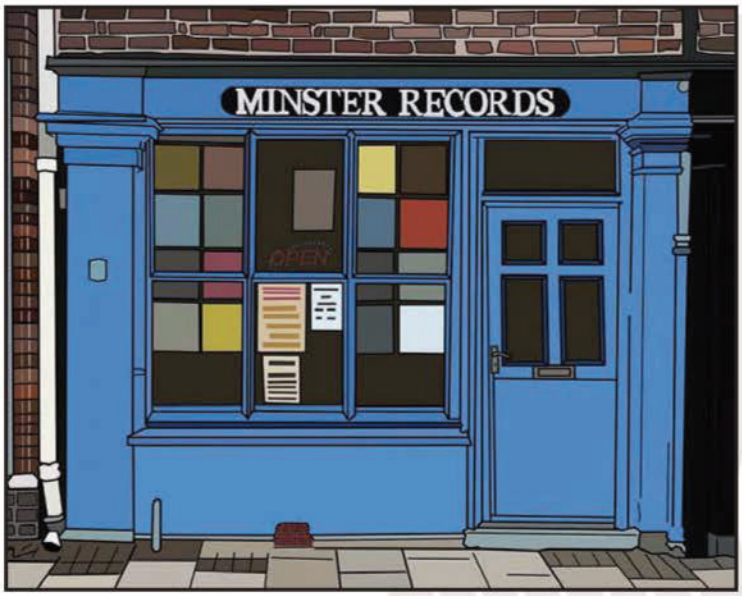
DESIGN OF THE TIMES

Fancy buying something different this year with your Christmas tokens? How about one or more of **Anne-Marie White**'s fabulous new **Illustrated Record Shops** book series. Here, Anne-Marie chooses 10 of her favourite illustrations of British record shops. But first, she explains her process…

"I've collected records from a young age, buying from chains such as HMV and Virgin Megastores and then moving onto discovering independents while I was at college in Leeds. I experienced the joy of crate-digging and from then on made sure, whenever I visited a new town or city, to visit as many record shops as I could.

I started the illustrations as a lockdown project. I was thinking about things I missed and wanted to celebrate how they still served their communities by providing an online service and a comforting distraction from all the sadness. I started with the shops I had previously visited locally, then started drawing others as they opened up again physically. Initially I started selling them as prints and calendars but then worked towards a series of books after a few people commented they went through the calendar trying to visit every shop! So I wanted the books to come with maps and a tick-off sheet.

The below shops are my favourites out of the ones I've visited and feature in the Yorkshire and London editions…"



Minster Records

9 Eastgate, Beverley HU17 0DR

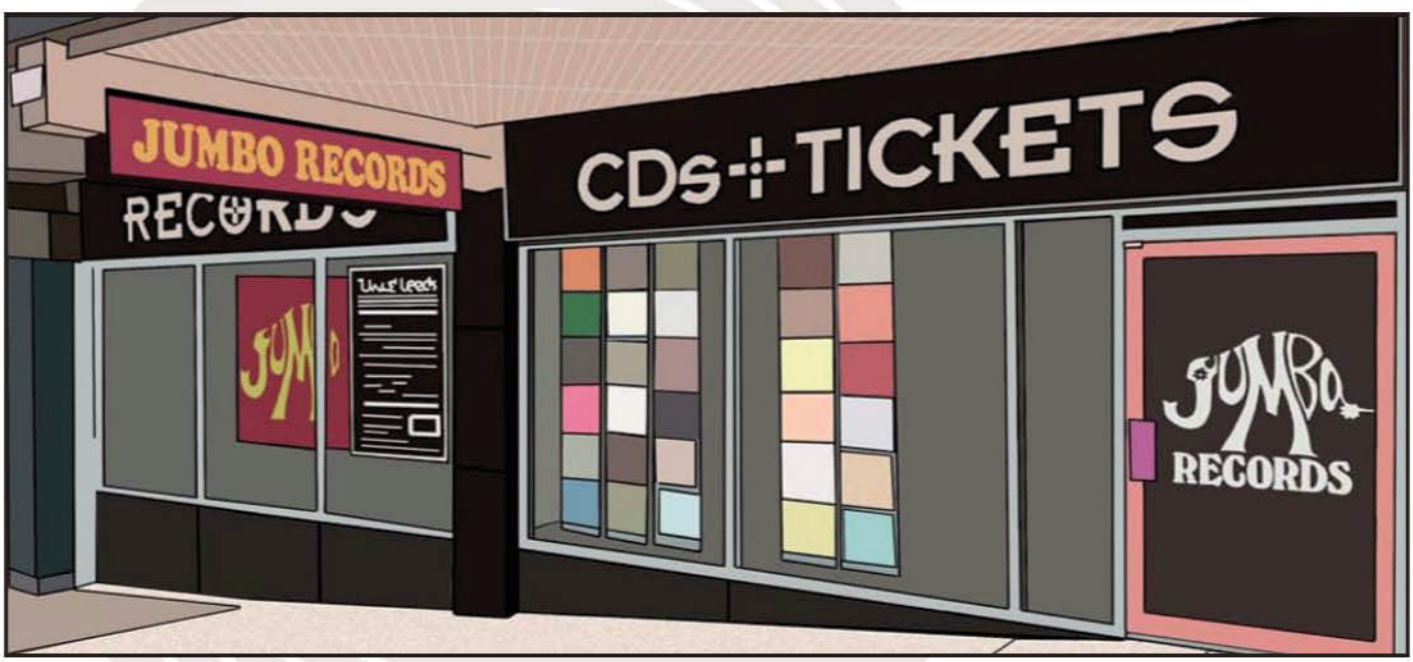
A quaint shop among a row of other independents leading back into town from the magnificent Minster, I used to call in here whenever I was in Beverley, East Yorkshire after visiting my Gran who lived nearby.

They have a great selection of all genres with my last visit bringing up spoils such as a few 80s Kent compilations and the Long Blondes' first ltd-edition 7" on pink vinyl. Everything is kept pristine which makes for easy browsing and Simon, the proprietor, is also a lovely man, very helpful and sometimes offers you a hot drink!

Crash Records

35 The Headrow, Leeds LS1 6PU

Located in the heart of Leeds on Headrow, Crash Records has been trading for nearly 40 years. They are known for some incredible album launches held mainly at the Brudenell Social Club - memorable highlights have included The Cribs, Paul Heaton and Jacki Abbot, with future events with Johnny Marr and Gruff Rhys in the calendar. As well as Crash, the building has Wall Of Sound in the basement, which is a glorious treasure trove of second-hand vinyl, CDs and books.



Jumbo Records

Merrion Street, 1-3 Merrion Centre, Leeds LS2 8NG

Jumbo has moved locations in Leeds since its opening in 1974, beginning in the Queen's Arcade then moving to the Merrion Centre, and the St John's Centre. While in this location, it was featured in the cult series *Tina Goes Shopping* where the main character was shoplifting CDs! It is now back in the modernist Merrion centre. As well as the usual varied stock and knowledgeable staff, Jumbo has one of the best ranges of merch with their logo t-shirt available in almost every colour variation.

Record Revivals

6 Northway, Scarborough YO11 1JL

Located next to the Stephen Joseph Theatre (as featured on the cover of Richard Hawley's *Coles Corner*), Record Revivals has been here since 2010 having traded from other premises in Britain's first seaside resort, Scarborough. They have a fine selection of rare soul records under the front counter. I've picked up some great stuff from there at a realistic price including a mint copy of Fontella Bass' Lucky In Love. Set over two floors, though, they cater for pretty much every genre.

Five Rise Records

30e Park Rd, Bingley BD16 4JQ

Having traded online since 2016, this shop, located in Bingley - a short distance away from the picturesque Five Rise locks on the Leeds-Liverpool canal - opened in 2019 with none other than *RC*'s Bob Stanley cutting the pink ribbon. With this being my nearest record shop, it's a great place to go to pick up any new releases or just for calling in to talk to Aidy, the friendly owner. Record Store Days here are always fun as they usually run an open decks session where customers can play their own finds throughout the day.

Casbah

320-322 Creek Rd, London SE10 9SW

I have visited this shop twice, the first time after having sat aboard a two-hour Thames river cruise and subsequently when Leeds United played Charlton Athletic. Formally trading at Greenwich market, the shop, now nearby on Creek Road, stocks all manner of quirky goods, comics, books and T-shirts as well as vinyl covering most genres with a great selection of 60s psych/garage records. With the shopfront being a lovely colour and having great signage, this was also one of my favourites to illustrate.

Out On The Floor Records

10 Inverness St, London NW1 7HJ

This is Camden's oldest record shop, having been trading for over 30 years in pedestrianised Inverness Street. One of the owners also runs Tuff Scout (the logo of which is on the shop front signage), a label that issues new reggae recordings from major artists like Lee Scratch Perry as well as home-grown artists. They have plenty of my favourite 60s pop and soul, though, as well and on my visit, I picked up a nice reissue of The Marvellettes' Playboy.

Sister Ray

75 Berwick St, London W1F 8TG

Named after the Velvet Underground song, Sister Ray has been trading from Berwick Street since 1989. Set on two floors with the vinyl downstairs, I find them particularly good for soul compilations as well as for picking up 7" bargains. As well as Reckless Records, it is well known for featuring on the cover of Oasis' *What's The Story (Morning Glory)* although the current shop is now actually on the other side of the road!

Soul Brother Records

1 Keswick Rd, London SW15 2HL

Soul Brother is another shop that I've visited while on football-related travels, this time before attending Craven Cottage. Founded in 1991, it grew from a mail order business to the shop opposite East Putney tube station, which is a haven for soul and jazz records. Soul Brother Records is also a label itself, releasing compilations of artists such as Ann Sexton and Marlena Shaw to name but a few. A famous customer is Mr *Repair Shop*, Jay Blades MBE, who sadly wasn't there when I was lurking.

Sounds Of The Universe

7 Broadwick St, London W1F 0DA

Located in a beautiful, tiled building (aesthetically this has been my favourite to illustrate) on the corner of Broadwick Street and Duck Lane in Soho, Sounds Of The Universe is the home of SoulJazz records. As well as their excellent compilations and reissues, the shop sells books and used vinyl in the basement with a nice array of merch, too. On my last visit, among other things, I picked up a nice reissue of Johnny Dankworth's *Modesty Blaise* soundtrack.

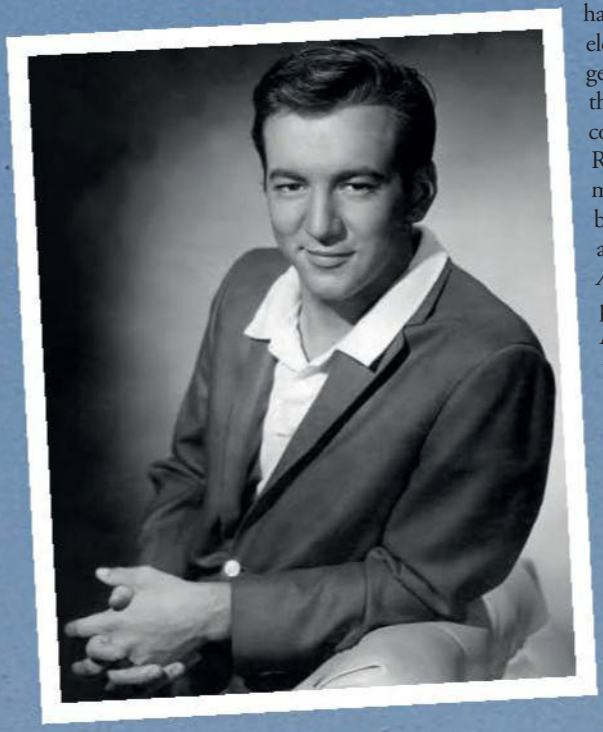
Published by Anne-Marie's design company Clock Tower Studios, the* London And Yorkshire Illustrated Record Shops *book series is available now with other areas of the UK to follow in 2024, the next one focusing on Greater Manchester.
See www.clocktowerstudios.co.uk/shop to purchase.

DARK SIDE OF THE CROON

Bobby Darin – who died 50 years ago this month, aged just 37 – took crooning to new realms, earning the approval of Sammy Davis Jr, even Sinatra. But he didn't only swing, dabbling in R&B and rock'n'roll, folk and country. Just don't mention his "Bob Darin" phase. **Jack Watkins** profiles the multifaceted artist who never quite escaped his problematic childhood

Plenty of artists selling records to teenagers at the end of the 50s had ambitions to sing for older audiences. Elvis Presley, Sam Cooke, Ben E. King, Bobby Rydell, Tommy Sands and Neil Sedaka variously dabbled in recording pop standards or singing in supper clubs. None managed the transition better than Bobby Darin. His finger-clicking version of Mack the Knife, which originated from a German play of the 1920s, out-Sinatra-ed Sinatra. He took Charles Trenet's rousing French classic, La Mer, translated by Jack Lawrence in the 40s as Beyond The Sea, and reconfigured it as another irresistible swinger.

The two songs were on Darin's 1959 album, *That's All,* which re-presented the art of crooning to the hepcat generation, as well as catching the ear of the more musically sophisticated. "What can I say?" wrote Sammy Davis Jr, dropping Darin a telegram on listening to the tracks. "They're so good I hate you!" When Darin debuted at the Copacabana nightclub in Manhattan in 1960, it was standing room only. Two years later, he was the youngest ever headliner at the Sands Hotel, Las Vegas, the famed haunt of Sinatra, Davis Jr, and other Rat Packers.



But Darin didn't stick to Broadway songs and the Great American Songbook. Having already shown he could cut sprightly R&B (Queen Of The Hop), he also dabbled in Ray Charles-style country, and the popular end of folk music. Later came protest songs, not quite so convincingly. There was a slightly embarrassing, thankfully short-lived, attempt to reinvent himself as "Bob Darin". But he was seldom less than interesting, never just one of the "Bobbys," as Jerry Lee Lewis dubbed the pretty boy vocalists who were diluting rock'n'roll's saltier ingredients from around 1959 to 1963.

His friend Dick Clark, on whose *American Bandstand* he made some of his most memorable appearances, called Darin a musical chameleon, "a kid from the big band era who could sing like a black artist, and also sing with a 20-or 30-piece band." Will Friedwald has described him as "the most electrifying performer of his generation," a big call when you think that his 1936 birth date makes him a contemporary of Lewis, Elvis, Little Richard and James Brown. Darin was more of an old-fashioned entertainer, but he was a master at working an audience. Live albums such as *Darin At The Copa* (1960) and the posthumously released *Live At The Desert Inn* can't completely convey the magic.

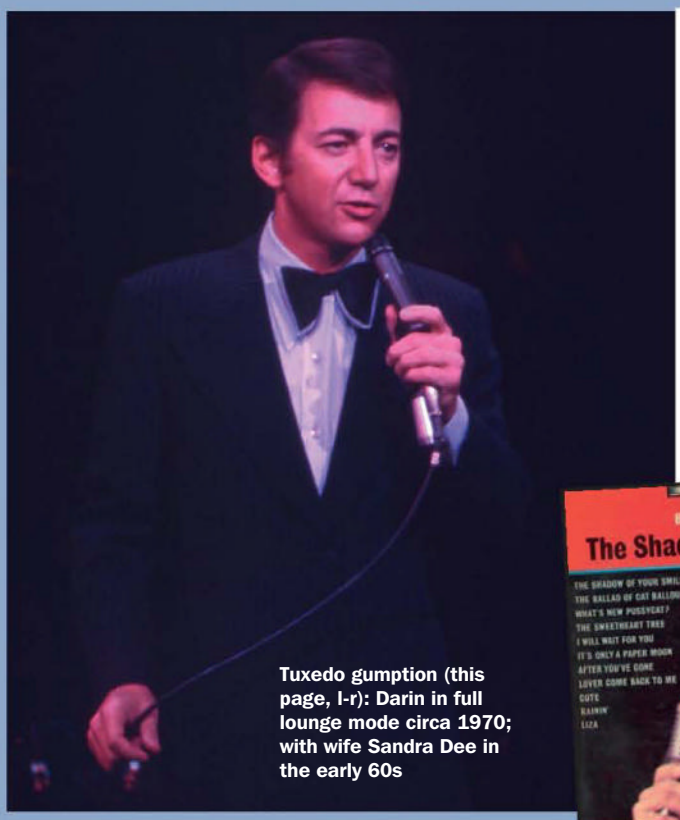
But at least with those four other artists, performance wise, you knew what lay at their artistic core. The mass of styles embraced in the 15-year career permitted him before his early death in 1973, aged 37, raises the question of who was the real Darin? Biographer David Evanier (*Roman Candle: The Life Of Bobby Darin*) called Darin "the last great trouper, the personification of the golden age of showbusiness".

But that doesn't always cut across so well now. There is a clip on YouTube of Clyde McPhatter appearing on a TV show Darin hosted in 1960, while they toured Britain with Duane Eddy. McPhatter performs Have Mercy Baby, an R&B hit on Federal during his spell as lead vocalist with Billy Ward & His Dominoes way back in 1952. On the clip, Darin backs McPhatter on piano, but whereas the shyly smiling McPhatter simply allows his natural talent to work its magic, Darin's quips are irritating. Though he plays the piano with conviction, he seems full of showbiz schlock. Ironically, McPhatter, whose career would soon be on the skids, would have given the earth for some of Darin's success as a mainstream entertainer, given his own attempts to steer towards a crossover audience were a commercial (though not creative) flop. But whereas, this rather tragic figure, half a century after his own premature death aged 37 in 1973, at last is finally being recognised as one of the great soul pioneers, it's now time to pay Darin his dues.

"A KID FROM THE BIG BAND ERA WHO COULD SING LIKE A BLACK ARTIST, AND ALSO WITH A 20- OR 30-PIECE BAND" – DICK CLARK

Marking the 50th anniversary of Darin's death, Direction, the company Darin launched in 1968 to, in his own words, "seek out statement makers" as he moved to reposition himself as a serious, socially committed singer-songwriter, has just been revived by the Bobby Darin Estate. The aim is to reissue albums and newly found recordings from across his career. They began early in 2023 with five albums (released in digital format) from 1966-1967 when he was on his second spell with Atlantic. The recordings show that, even in that short time-frame, he was flitting between the folk of *If I Were A Carpenter* (1966) and *Inside Out*

Ocean blue: Darin the suave entertainer in the early 60s (inset, left) and (this page) the pop hearththrob drops out in the late 60s, finding solace at sea



Tuxedo gumption (this page, l-r): Darin in full lounge mode circa 1970; with wife Sandra Dee in the early 60s

(1967), the film songs and standards of *The Shadow Of Your Smile* (1966) and the stage show and film musical songs of *In A Broadway Bag* (1966) and *Bobby Darin Sings Doctor Dolittle* (1967).

Robert Hilburn, one-time pop critic of the *Los Angeles Times,* reckoned that Darin was "perhaps the most versatile, ambitious and misunderstood artist of his time". Nic Venet, who produced his Capitol sides after Darin moved out to LA from New York in 1962, spoke of Darin not just bridging the chasm between the classic pop era and that of rock'n'roll but doing it "honestly". He seemed to be able to talk about Louis Armstrong and Elvis Presley, "and understand both of them, and their music, and their styles." He appreciated jazz and rock for being what they were, no one type of music being superior to another. That is perhaps the greatest pleasure to be found in Darin's music. At a time when you were either a traditionalist or a rock'n'roller, Darin showed it didn't have to be that way, either as a musician or a listener. It was cool to like Sinatra and Dylan at the same time. As Roger McGuinn, who Darin hired to play in his band when he was still an aspiring folk artist, said, "It was easy for him to combine many musical styles and keep them all credible. He had learnt from the great masters of vaudeville and carried those traditions into pop music."

Early on in his career, Darin brazenly asserted his intention "to establish myself as a legend by the time I'm 25". He had reasons to be in a hurry. Born Walden Robert Cassotto in the South Bronx, with a weak heart, aged eight and suffering from rheumatic fever, he overheard doctors predicting that he'd be dead before he was 16. His later success would play out against a backdrop of constant physical frailty and ill health, and the outwardly cocksure strut masked insecurity about his looks and, ultimately, his origins.

A bright, intellectually curious lad with an IQ of 137, even so he dropped out of college, determined to earn a living as a singer. A multi-instrumentalist as well as a vocalist, while taking on club dates, he teamed up with future music publisher Don Kirschner, hawking commercial jingles and writing songs for the likes of Lavern Baker (Love Me Right), and Gene Vincent, (Wear My Ring, the flipside to the Screaming End's fabulous Lotta Lovin') in 1957. Best of all was This Little Girl's Gone Rockin', co-written with Mann Curtis, for Ruth Brown. Connie Francis recorded another, My First Real Love. She and Darin were lovers for a time. Intent on pushing on with a solo singing career, Darin took on a professional manager, George Scheck, and allegedly arrived at the stage name Darin when he saw a Chinese restaurant whose neon Mandarin cooking sign had the first three letters blacked out. (An alternative take is that he got it by leafing through the phone book). Scheck landed him a contract with Decca in 1956, but although he recorded Rock Island Line, Darin's cut lacked the fire of Lonnie Donegan's recent cross-Atlantic hit and flopped, as did all his sides for the label.

In 1957, Atlantic Records took him on, making him one of the first white artists to sing for the New York-based company, which had been enjoying success with such R&B notables as Chuck Wills, Ruth Brown, Joe Turner, LaVern Baker and Clyde McPhatter & The Drifters. Darin had enough credibility to play the Apollo Theatre before he had a hit record, his assured performances of R&B material winning over the hard-to-please audience.

After he was placed on the company's subsidiary label Atco, it was Atlantic co-founder Ahmet Ertegun who gave Darin's career critical momentum. Business partner Herb Abramson had produced Darin's early, unexceptional recordings for Atco. He was unimpressed when Darin brought him a novelty rock'n'roll song called Splish Splash. But Ertegun liked the way Darin's demo carried overtones of Fats Domino and decided to oversee a session in New York in April 1958 at which Darin recorded five songs, including Splish Splash, Judy Don't Be Moody (the B-side), and Queen Of The Hop, along with a couple of songs destined to remain unissued. Recording engineer Tom Dowd later recalled how, "just for fun" on conclusion of the session, he recorded himself filling a paper cup with water from the cooler, swishing it around to make a splashing sound, which he then spliced on the front of the final mix. Gimmicky as it was, Atlantic knew they had something. And Darin, 22, was soon sashaying around the stage and lip-synching to his first hit record before a screaming teen audience on *American Bandstand.*

"IT WAS EASY FOR HIM TO COMBINE MANY MUSICAL STYLES AND KEEP THEM ALL CREDIBLE" – ROGER McGUINN

A much better song was the Ray Charles-styled Early In The Morning, which followed Splish Splash into the charts. Darin had written and recorded it on the quiet for Decca's Brunswick label while he was still suffering the frustrations of working with Herb Abramson at Atco. After Splish Splash broke, Brunswick released Early In The Morning, backed by another Darin song, Now We're One, crediting the platter to The Ding Dongs. That fooled no one at Atlantic who, after insisting on buying the masters from

Photo (Darin & Sandra Dee): Leo Fuchs

Hell toupée (this page): Darin in the late 60s; the troubadour look circa 1968, around the time of his folk-rock release *Born Walden Robert Cassotto;* (below inset) the magazine cover star in 1960

Brunswick, re-released the single on Atco under the name The Rinky-Dinks. But Brunswick, to recuperate their loss, summoned Buddy Holly to New York and got him to do a speedy cover. While in the States the Darin/Rinky Dinks version made No 24, only Holly made the charts (No 7) in Britain. While some have felt Darin's R&B style was the better suited of the two singers to Early In The Morning, Holly's ardour has a special appeal, particularly on Now We're One.

Darin landed a bigger hit with a highly serviceable R&B number, Queen Of The Hop. As with Splish Splash, it sounds as if Darin had thrown in elements of every rock'n'roll song he'd heard up to that point, but its rougher edges are more satisfying from the distance of 65 years. However, Dream Lover, a chart-topper in Britain the following year (No 2 in the States), was on a different plane, merging rock'n'roll with the more romantic elements of doo-wop to create perhaps the definitive beat ballad of the era. Darin worked hard on the recording, which ditched the edgy sax for soft strings. Neil Sedaka played piano. Cooing female backing vocals were underscored by a doo-woppy underlayer of male wah-oo-wahs. "We did 32 takes of the song because we couldn't get everything to gel. But it was well produced," Darin remembered later.

In a sense, Dream Lover melds Darin's readiness to follow trends with his love of crooning. But the urge to do more of the latter was getting stronger. Darin had adored the old-style vaudeville shows while growing up in the Bronx, and admired Al Jolson. Alongside the Fats Domino and Ray Charles numbers he'd do in club sets, he sang Jolson's Rainbow Round My Shoulder. While others were modelling themselves on Elvis, he was listening to Sinatra's collaborations on Capitol with Nelson Riddle such as *Songs For Swingin' Lovers* and *A Swingin' Affair*. Although Ahmet Ertegun initially cautioned against sidelining the rock'n'roll, the tracks for *That's All* were already in the can by the time Dream Lover was cresting the charts. The LP spent 52 weeks on the album charts, and it shows how carefully he must have listened to Sinatra, not just for the swinging numbers, but for the ballads like Through A Long And Sleepless Night and Where Is The One. Without matching Sinatra's seamless control, Darin's reedy, slightly weathered timbre was impressive in one so young.

The album opener, Mack The Knife, released as a single, was No 1 for nine weeks in the States and also hit the top spot in the UK. Beyond The Sea was also a Top 10 song in both countries. At the end of the year, when Darin won the Grammy for Best New Artist, a reporter misquoted a response to a question by the singer which resulted in the newspaper headline, "Darin wants to be bigger than Sinatra." Although Sinatra allegedly remarked that he would dispatch the young upstart (21 years his junior) to do his prom dates, evidently, he didn't hold a long-term grudge. When he finally got round to recording Mack The Knife with a stellar group of musicians assembled for him by Quincy Jones for the 1984 *L.A. Is My Lady* album, he took care to namecheck Darin along with Armstrong and Ella Fitzgerald in his ad-libbed tribute to the song's past interpreters, modestly asserting that they all sang with such feeling, "Ol' Blue Eyes can't add nothin' new."

By the early 60s Darin was spending more time recording on the West Coast for Atco, with whom he remained until the end of 1962. An album of Ray Charles songs (*Sings Ray Charles*) featured The Blossoms on backing vocals, from whom Darlene Love stepped forward to sing the female vocal on The Right Time. Darin's version of What I'd Say (Part 1) made the charts. His smartly constructed self-penned hits in this period included Multiplication, from the 1961 film *Come September*, which he appeared in opposite Sandra Dee (Darin married the latter and for a time they were Hollywood's most newsworthy pair), and Things, both making the Top 5 in Britain.

In 1962 Capitol came to Darin as a replacement for Sinatra who'd left to set up his own Reprise label. On his first Capitol album, the highly-rated *Oh! Look At Me Now*, Darin's arranger was the unconventional Billy May, who had collaborated with Sinatra on his exuberant *Come Fly With Me, Come Dance With Me* and *Come Swing With Me* series of albums at Capitol. But it was Nic Venet who oversaw Darin's explorations of country music on the albums, *You're The Reason I'm Living* and *18 Yellow Roses*. The big-selling title tracks respectively sound like Darin took inspiration from the successful crossover efforts in this field by Ray Charles and Marty Robbins. It was around this time that the young folk artist Roger McGuinn joined Darin's band. McGuinn had seen Bob Dylan perform in Greenwich Village and introduced Darin to his music. One of Darin's first folk efforts, the album *Golden Folk Hits* (1963), contained his version of Blowin' In The Wind.

Darin's proper "blue jean" phase didn't happen until after he went back to Atlantic at the end of 1965, however. Once again Ahmet Ertegun wanted him to stay with what was now his more road-tested style of doing Broadway songs with a swingin' beat. However, alongside the solid

BOBBIN' AROUND

5 Darin essentials

That's All (London, 1959) **£15**
Only 23 when this was released, just established as a teen idol, Darin's audacity was remarkable. Richard Wess, the young conductor/arranger, also worked with Ruth Brown, Connie Francis and Sammy Davis Jr.

Oh! Look At Me Now (Capitol, 1962) **£6**
His first Capitol album. Teamed with Billy May, Darin was in the adult league now, swinging oldies like Roses Of Picardy and I'm Beginning To See The Light as if born to it.

In A Broadway Bag (Mame) (Atlantic, 1966) **£5**
About to ditch the blazer for denim, Darin was still the best of his generation when it came to rendering Broadway swingers or ballads with conviction and authority.

If I Were A Carpenter (Atlantic, 1966) **£8**
An album owing much to Tim Hardin, who wrote five of the songs, including the title track, as Darin repositioned himself in line with the socially conscious mid-60s.

Bobby Darin 1936-1973 (Motown, 1974) **£6**
In 1970 he signed to Motown. Versatile to the end, this LP, released just after his passing, showcased his enduring class and has the one single he made for them which charted, the moving Happy, from *Lady Sings The Blues*.

excellence of the *Bobby Darin Sings The Shadow Of Your Smile* and *In A Broadway Bag (Mame)* albums, Ertegun allowed the headstrong artist to follow his instincts and record a folk-rock album, *If I Were A Carpenter*. The Tim Hardin-written title track gave Darin the final Top 10 hit of his career in both the States and Britain. The best tracks on the follow-up album, *Inside Out,* were also by Hardin (The Lady Came From Baltimore and Black Sheep Boy), but Darin even tackled a Rolling Stones song, Back Street Girl.

Darin grew increasingly earnest as the 60s wound on. His first Direction album, with its serious title *Bobby Darin Born Robert Walden Cassotto,* featured a song the artist had written, Long Line Rider, based on an Arkansas prison where the buried skeletons of prisoners had recently been found. The second Direction album, *Commitment* (1969), was released under the name "Bob Darin." The moustachioed figure in a denim jacket on the back cover was unrecognisable from the sharply tailored gent of a few years earlier.

For a time, Darin had retreated to live in a trailer near Big Sur, a remote coastal stretch of California. Aside from sharing a sense of alienation from the political state of the country felt by many following the murders of Martin Luther King and his personal friend Robert Kennedy, he had a new spiritual cross to be bear. Having grown up not knowing his father's identity, he was suddenly told in 1968 – by the woman he'd understood to be his sister, Nina – that the person he'd thought was his mother was, in fact, his grandmother, and that Nina herself was his actual birth mother. "My whole life has been a lie," was Darin's conclusion, sparking further introspection and depression.

Emerging from exile, he signed with Motown in 1970 but his health was now deteriorating sharply. He frequently had to be given oxygen following stage performances. There was open heart surgery in 1971 involving the insertion of plastic valves, and though he quickly resumed performing, a trouper to the end, he died in the recovery room shortly after another heart operation on 20 December 1973.

Doc Pomus – paying tribute to Darin as a great singer, songwriter, blues piano player and vibraphonist – added that, while his own relations with him were always warm, he "was also a smart Alec with a chip on his shoulder that sometimes resembled a log cabin."

"HE WAS A SMART ALEC WITH A CHIP ON HIS SHOULDER THAT SOMETIMES RESEMBLED A LOG CABIN" – DOC POMUS

Given what he had to contend with, that's not really surprising. Perhaps Darin's entire life was a search for his true self. He once said, "The key to me is that I don't belong any place. I don't belong in the streets of the Bronx, in high society, or suburbia. I don't belong among beatniks, and I sure don't think I belong in hotel suites." That rootlessness was reflected in his music, and it's why asking who the real Darin was will always be a pointless question. RC

Born Robert Walden Cassotto *and* Commitment *will be released in digital format on 1 December, along with a deluxe reissue of* Commitment *on CD and opaque blue vinyl: bobbydarin.com/direction-records.*

Croon prince: Darin in his Vegas years around the turn of the 70s

UNLOCK A WORLD OF KNOWLEDGE AND ENTERTAINMENT!

Subscribe today to your favourite magazines

SAVE 19% ON COVER PRICE

THE WORLD OF STRANGE PHENOMENA

subscribe.forteantimes.com/subscriptions

SAVE 17% ON COVER PRICE

THE MAGAZINE FOR CYCLING ENTHUSIASTS

store.cyclist.co.uk/subscriptions

SAVE 14% ON COVER PRICE

BRITAIN'S 3RD (OR POSSIBLY 4TH FUNNIEST MAGAZINE)

subscribe.viz.co.uk

SAVE 28% ON COVER PRICE

THE UK'S PREMIER NOSTALGIA MAGAZINE

shop.bestofbritishmag.co.uk/subscriptions

SAVE 39% ON COVER PRICE

THE HOME OF VINYL

shop.recordcollectormag.com/subscriptions

GREAT OFFERS ON GREAT MAGAZINES FROM DIAMOND PUBLISHING

Subscribe now and become a part of a community that shares your interests and fuels your passions.

VISIT OUR WEBSITES TODAY!

diamondpublishing

NOIZE KEEPS A SECRET HISTORY OF GLAM

WINNING

Fifty years ago, glam ruled the waves and waived the rules as Slade, Sweet, Wizzard et al gave Christmas a space-age shimmer and stomp. But where did they and their alien ilk come from? **Peter Huxley** traces back to their clubland roots in 60s Brum and London – and Detroit/LA – to a time before they were flamboyantly famous. Additional interviews: **Mark McStea**. Extra tinsel: **Lester, Easlea & Sharp**

Photos: Getty

IT'S *CHRISTMAAAAS!!!*: PEAK GLAM

It's 25 December 1973 and the year's festive *Top Of The Pops* is proving the apotheosis of glam. The celebration starts with Slade and Cum On Feel The Noize, Noddy Holder's unmistakable roar propelling the band through their ultimate anthem with their usual tinge of melancholy in the chorus. Holder is resplendent in a check suit and high-collared red shirt, while Dave Hill appears to be wearing a white chicken outfit with mirrored accessories. Soon after there's Suzi Quatro with Can The Can, all black leather and the barely concealed glee of someone who's spent a year living in a cheap London hotel, waiting for her moment.

Compère Tony Blackburn remarks to co-host Noel Edmonds: "Have you noticed that this year it's been sort of all glitter?" Edmonds replies, "The year of the glam rock," stamping 1973 with that brand forever.

Next up is Blockbuster by The Sweet, Brian Connolly in a fetching skin-tight gold outfit with a huge tiger's head emblazoned on his chest and bassist Steve Priest decked out, by his own description, as a "gay Nazi" in full make-up with a costume borrowed from the BBC wardrobe department. Then there's I Wish It Could Be Christmas Every Day by Wizzard, with Roy Wood's tangled mess of multi-coloured hair cascading past his shoulders and warpaint maquillage, holding a French horn as he sings. He is flanked by guitarists sporting gorilla costumes.

"We were thumbing our noses at bands who stood onstage doing nothing, just playing for themselves," Wood later explained. "We used to do the maddest things. People in the band cowered in dressing room corners, wondering what I would get them to do. Rick [Price], our bassist, had an entire angel's costume to wear with roller skates."

Not long afterwards, we're back to Slade, and a triumphant performance of Yuletide No 1, Merry Xmas Everybody, much of the audience joining Noddy, Dave, Jim Lea and Don Powell onstage, cementing their reputation as the People's Band. The smiles on the faces of all concerned confirm it as one of the great pop TV moments.

WAITING IN THE SKY: WHY GLAM?

The pop world of 1973 comprised a garish kaleidoscope of styles from a mixture of long-established acts and gatecrashing arrivistes who appeared to have materialised, out of nowhere, in outrageous garb with foot-stomping anthems, perfectly suited to a *Top Of The Pops* far removed from the monochrome 60s. As Simon Reynolds writes in *Shock And Awe: Glam Rock And Its Legacy* (2016): "British pop was overrun by the absurd, the excessive and the grotesque." The zeitgeist had changed since 1969, and we were in a brave new world of mainstream cross-dressing and sexually charged pop stars.

The British tradition of male glamour stretches back to the 18th century when dandies were fashion-leaders and Beau Brummel the toast of smart society, and the early 20th-century English playwright, composer, singer and actor Noel Coward was mentioned by *RC*'s Daryl Easlea in an interview to promote the *Oh Yes We Can Love: A History of Glam Rock* 5CD box set he co-compiled: "His influence on people like Bowie, Roxy Music and Cockney Rebel was absolutely immense. It suggested style, artifice and surface were equally as important as depth and substance."

As exciting as it all was, this was a very British phenomenon. America was perhaps too large to be swayed by anything as frivolous as glam. That said, T.Rex managed to score one significant Stateside hit in 1971 with Bang A Gong (retitled from Get It On to avoid confusion with another 1971 US hit by jazz-rockers, Chase) and, later, The Sweet made their mark there with a string of Top 20 hits. Later still, KISS managed to incorporate glam's excesses into a more conventional heavy rock format with huge US and international success. But, by this time, the glam aesthetic was part of the furniture of all popular music.

Little Richard's gender-bending proto-glam performances were a key influence on David Bowie as far back as the 50s. But what triggered the explosion of glam in Britain in the early 70s? The arrival of colour to mainstream television in late 1969 could have been a catalyst. What better way to show off the upgraded medium to a new generation than through mini-skirted and flared youngsters gyrating to tribal stomps from pop stars who might have journeyed from the outer reaches of the cosmos?

Not long before, in 1967, homosexuality was decriminalised and the 1968 Theatres Act had ended 200 years of censorship of the stage. The shackles of the past were loosening.

As the 70s progressed, Britain was also hit with economic decline and the oil crisis manifested in stagflation and power cuts and blackouts due to a coal industry strikes. A depressing decade demanded an urgent injection of party spirit.

One other obvious source of inspiration for glam can be found in the psychedelic flamboyance of The Jimi Hendrix Experience, The Who, The Move and Syd Barrett's Pink Floyd. Parents who, only a few years earlier, were appalled by male hairstyles extending over shirt collars, were now seeing gravity-defying afros atop full psychedelic regalia and musicians smashing their instruments to pieces. This ethos of outrage was incorporated into mainstream pop in the early 70s.

A handful of performances stand out as presaging a new, more exciting pop world. Few who witnessed The Crazy World Of Arthur Brown performing Fire on *Top Of The Pops* in 1968 could forget it. It might not have been proto-glam as such, but it possessed the power to excite young minds.

A more obvious contender for the first glam performance would be the colour promotional film for Jumpin' Jack Flash, which shows The Rolling Stones decked out like satanic satyrs back from a shopping trip on Mars via the cosmetics counter of Boots. Earlier still, the promotional film for Have You Seen Your Mother, Baby, Standing In The Shadows from 1966 saw our heroes meticulously made-up and dressed for a final parting shot as full-blown cross-dressers: ruffians posing as ageing battleaxes.

Recording technology had evolved at a breakneck speed during the 60s, largely driven by the need to record increasingly sophisticated music. In 1967, *Sgt. Pepper* was recorded on a pair of synchronised 4-track machines and a valve-based mixing desk, but by 1969 *Abbey Road* was recorded on an eight-track machine and a solid-state transistor mixing desk. Sixteen-track recording facilities followed soon after. In the early 70s, the glam hits reverted to a

"HAVE YOU NOTICED THAT THIS YEAR IT'S BEEN SORT OF ALL GLITTER?"

TONY BLACKBURN

Bitz of glitz – the shape of glam to come (clockwise from top left): the Stones' 1968 promo film for Jumpin' Jack Flash; Bolan circa '71 as T.Rex morph; Messrs Chinn & Chapman; 18th century glam dandy Beau Brummel; the Stones dress up for Have You Seen...; Crazy World Of Arthur Brown; the 16-track recorder broadens rock's production possibilities; colour TV demands acts fit to grace its eye-popping presence in our living rooms

simpler musical style, but producers were now able to utilise modern studio technology to great effect. In particular, drums could be close-miked, guitars and vocals multi-tracked. The resulting sound was sheer space-age rock'n'roll. T.Rex's Hot Love and Get It On defined early glam by updating the sound of the 50s via the technology of the late 60s, bypassing the sophistication of late-period Beatles entirely.

Special mention should be made of songwriting team Nicky Chinn and Mike Chapman, who joined forces in 1970 and wrote multiple glam hits. Chinn and Chapman, in conjunction with producer/RAK Records supremo Mickie Most, were talent-hunters as well as songwriters. The Sweet, Mud and Suzi Quatro were chosen as seasoned and charismatic musicians and performers established in professional careers, albeit lacking the magic songwriting ingredients to make the big time. It was a mutually beneficial arrangement which launched the artists into the pop stratosphere. As Chinn remarked to Jonh Ingham of *Sounds* in June 1973: "It's 10 times more difficult to write a No 1 pop song than it is to write a great album track."

Talking to *RC* in September 2023, Mud's Ray Stiles remembers Chinnichap's working process: "Mike Chapman would sit with a guitar with a capo on it and say, 'I can write anything with this!' He only knew three or four chords, but it was enough."

So, apart from a dose of outrage, grim socio-economic conditions and an upgrade of our TV service and recording facilities, the stage was puzzlingly unset. All that was needed was a collection of battle-hardened musicians ready for a lucky break after the best part of a decade waiting in the wings. As for the motivation of the artists, as Simon Reynolds writes: "Most of the major figures – Bolan, Bowie, Mott The Hoople, Roxy, Gary Glitter, Slade, New York Dolls, Roy Wood – were knowingly invoking and recreating their own primal encounters with pop and rock in the 50s or mid-60s."

What seemed utterly new was, in fact, sheer nostalgic exhibitionism on the part of the performers.

BLACK COUNTRY ROCK: SLADE

Dave Hill takes us back to the start of Slade's story in and around Wolverhampton: "I'd started playing in bands with other kids from the estate I grew up on around 1962-63, and then met a bloke called Chalkie White who invited me to audition for this group he managed called The Vendors, who were from Bilston. That was at least five miles from Penn, where I grew up. It was like another planet, and they talked in a dialect there that I could only just understand. Anyway, they were really friendly and amazed when they heard me playing barre chords and Chuck Berry riffs, so I got the job. I ended up getting on best with their drummer, Don Powell. It would have been early 1964 when we played our first gig, so The Beatles and the Stones had arrived and the blues explosion had started."

Nineteen sixty-five saw the band change their name to The 'NBetweens and the chance to record an EP for the French Barclay label. "Our singer, John Howells, struggled with singing in the studio with headphones on," Hill continues. "It was a bit scary for all of us, but Don and I knew it was what we wanted to do. The band started to fall apart after that, so Don and I decided to audition for a new bass player. A few people turned up, but the best was this kid who was a few years younger than us, straight out of school. He played bass like Jimi Hendrix, bending the notes, and not just playing the root notes like most bass players."

It was, of course, Jim Lea. "The first time

I went round to his house, he opened the door with a violin under his chin," Hill laughs. "I thought he was going to serenade me!" One final member of the new line-up was found after a chance meeting outside Beatties department store in Wolverhampton: "We knew Noddy from this band, Steve Brett & The Mavericks, because he would sing a few songs before Steve came on stage. The band were actually called The Memphis Cut-Outs before they backed Steve Brett, and they were really good. We bumped into each other one day in Wolverhampton, had a cup of coffee and he said he'd left his group and might be interested in joining us. He came and watched us, and said he was in."

Still trading as The 'NBetweens, the new line-up played their first concert on 19 March 1966 and grew a following in their local area as well as supporting higher profile visitors including Cream. Jim Lea, talking to *RC*'s Mark McStea, remembers the early days: "We were creating a sound that wasn't like anyone else – it was like five bands playing at the same time. It was all ringing strings – maximum volume – a big anthemic sound right from the earliest days. We were unique. Dave had this guitar, a Burns Splitsonic. The top three strings were really bright like breaking glass, the bottom three were a different sound, and I was playing the octaves. You put it all together and it sounded massive. I used to stand in the middle in those days and the hairs used to go up on the back of my neck. I used to think, 'Nobody sounds better than this.'

"Back in '66," he adds, "Roger Taylor from Queen had a band in Truro, and we were playing in Newquay. They were supporting us. We had all our gear set up in a kind of stereo effect with a speaker on each side of the stage for Nod and Dave, and I had a speaker on each side of the drums, so the sound was coming from everywhere. Roger said, 'We couldn't believe how loud

Wolves in beat clothing (clockwise from far left): The 'NBetweens, 1965; circa 1966 with Noddy Holder on the left; Slade outgrow the skinhead look, 1970

you were and how great you sounded.'"

Lea never feared the band wouldn't make it: "Especially," he says, "when The Move started to get hits. They were supposed to be the cream of the local bands – I didn't think they had anything on us [laughs]."

Following a chance meeting with legendary LA scenester, producer and writer Kim Fowley at a gig at Tiles in London's Oxford Street, The 'NBetweens recorded four tracks. A cover of The Rascals' You Better Run was released as a single on the Columbia label in December 1966. A powerful piece of garage punk featuring a strong vocal from Holder, it's an excellent *de facto* first Slade single.

Hill tells *RC*: "We noticed this tall bloke with a cowboy hat dancing in the audience. Afterwards, he came backstage and introduced himself as Kim Fowley and said, 'Let's make a record!' We ended up recording the single at Regent Sound in Denmark Street, where the Stones had recorded a few years earlier. We were quite pleased with it. It was our first No 1 in Wolverhampton. When we got back home, we realised that Robert Plant's band, Listen, had recorded the same song and it came out at exactly the same time."

In 1968, their new booking agent Roger Allen introduced them to Fontana Records MD Jack Baverstock, who invited them to record an album for the label. However, unhappy with the name The 'NBetweens, Baverstock came up with Ambrose Slade, allegedly inspired by his secretary's habit of naming all her personal and workplace possessions: Ambrose was her purse and Slade her mirror. An uncharacteristic but sophisticated new instrumental single, Genesis, saw the band fully embracing the post-psych era. Their first album, *Beginnings*, showed promise, offset by a lack of a clear musical direction with its mixture of cover versions and originals. Soon, they were introduced to manager and ex-Animal Chas Chandler, looking for an act to replace Jimi Hendrix, with whom Chandler had lost patience during the sprawling *Electric Ladyland* sessions.

In a bizarre attempt to court publicity, Chandler and publicist Keith Altham persuaded the band to adopt the contemporary skinhead look. Hill reflects: "Chas told us we could be millionaires if we became skinheads, and we fell for it! However, when my hair started to grow back, it led to my famous look – a very short fringe and long hair at the back and sides."

The band survived a few encounters with confused and angry skinhead audiences baffled by their eclectic musicality. "We left one gig with a shotgun pointed at an angry crowd of skinheads from the back of our van," Hill recalls.

Nineteen-seventy-one saw their first hit (No 16) with Get Down And Get With It, a supposed Little Richard cover, resulting in legal action from the song's author, Bobby

Main photo: Avalon. Memorabilia: Chris Selby

BEFORE THE BOOGIE

10 pre-glam classics

MARC BOLAN Hippy Gumbo (Parlophone R 5539, 1966) **£650**
Spooky, and utterly bizarre, here Bolan recounts an encounter with the devil in disguise: "Hippy Gumbo, he's no good. Chop him up and burn the wood!" This was the record that got John Peel hooked on the fantastical world of early Bolan.

DAVID BOWIE The London Boys (Deram DM 107, 1966) **£450**
Surely Bowie's greatest B-side. An operatic tale of disillusionment and despair in the big city for a 60s teenager on the run.

THE SWEET Slow Motion (Fontana TF 958, 1968) **£400**
Their very first single, and hauntingly effective. Sweet start off soft and, er, sweet, but it has a beauty which endures.

THE 'NBETWEENS You Better Run (Columbia DB 8080, 1966) **£300**
Slade start their career with a Kim Fowley production, and pretty tough it is, too. Punk, in the 60s sense, and an amazing performance, especially Noddy Holder's vocal and Don Powell's irregular snare crack.

MUD Flower Power (CBS 203002, 1967) **£50**
Written by guitarist Rob Davis and utterly charming, this is the hippie ethos as perceived in deepest Surrey.

THE PLEASURE SEEKERS What A Way To Die (Hideout H-1006, 1965) **£500**
A garage classic from Suzi Quatro's first band, displaying a great streak of black humour, a ramshackle sound and Suzi's first recorded vocal performance.

MOTT THE HOOPLE Rock And Roll Queen (Island WIP-6072, 1969) **£25** A raucous first single with a crazily complex time signature. Ian Hunter sings his heart out. The Stones must have heard this – listen to *Sticky Fingers'* Bitch, recorded the following year.

THE NAZZ Wonder Who's Loving Her Now (Very Record S-001, 1967) **£1200**
Psychedelic and creepy – just what you'd expect from Alice Cooper in 1967.

PIDGEON Rubber Bricks (Decca USA 732545, 1969) **£20**
Jobriath makes his debut with a piece of stunning orchestral pop, clearly influenced by Love's *Forever Changes* and with some indication of the glam to come on his two albums proper.

DAVID BOWIE Can't Help Thinking About Me (Pye 7N.17020, 1966) **£300**
OK, Bowie gets two, but he deserves it. This was the first record credited to Bowie, and it's a classic. Astonishing trademark chord changes, amazing lyrics, stunning vocal performance – and he was only just 19 years old. Makes you sick, doesn't it?

Marchan, and a rapid reissue with the title corrected to Get Down With It and a writer's credit for Marchan.

Then came Slade's first self-penned hit, Coz I Luv You, which reached the top of the charts in November 1971, followed in quick succession by 15 Top 20 hits including another five chart-toppers, the last of which was Merry Xmas Everybody.

ARE YOU READY, STEVE?: THE SWEET

The Sweet (or Sweetshop, as they were originally called) were formed in early 1968 by vocalist Brian Connolly, drummer Mick Tucker and guitarist Frank Torpey, all of Wainwright's Gentlemen, a west London-based semi-pro band active since 1964, which had at one time included Deep Purple's Ian Gillan among its ever-changing number. They were joined by bassist Steve Priest, while Torpey was soon replaced by Mick Stewart and, ultimately, by the time of their first success, Andy Scott.

The Sweet's first single, Slow Motion, recorded with Torpey in the line-up, is an accomplished piece of late 60s melancholic pop, produced by the architect of their early 70s string of hits, Phil Wainman. Connolly's vocals demonstrate his range more convincingly than the band's later hits, and The Sweet's hallmark harmonies are used to great effect. Sadly, the ensuing three bubblegum singles – Lollipop Man, All You'll Ever Get From Me and Get On The Line, featuring new guitarist Mick Stewart – lack Wainman's empathetic production and, like Slow Motion, disappeared without trace.

Andy Scott, talking to *RC* from his home in Wiltshire, remembers: "I'd been in a seven-piece soul band called The Silverstone Set and we'd won *Opportunity Knocks* five weeks running in late 1966. After that we got to support The Jimi Hendrix Experience on their northern gigs in early 1967. I remember the Manchester gig really well because we went down better than them! People were walking out during Jimi's set because they just didn't get it. I was watching from the side of the stage with our drummer, and I said to him, 'This is the future.' The heavier bands like Cream were coming through and things were changing."

The Silverstone Set evolved into four-piece The Elastic Band, who recorded an album and single for Decca in 1969. "I'd met The Sweet at various Radio 1 concerts which we'd also played at," Scott continues. "This was in the days when radio stations could only play so much from records and had to play quite a lot of live music as well. I'd heard Lollipop Man and All You'll Ever Get From Me a lot on the radio before I joined The Sweet in 1970, and was kind of surprised that they hadn't been hits. Then again, if they had, The Sweet would probably have ended up as one-hit wonders. Chinn and Chapman wouldn't have been interested and I wouldn't have joined."

Producer Wainman met up with the group again in 1970 and introduced them to Chinn and Chapman, who finally succeeded in providing the band with a string of hits including Funny Funny and Co-Co, though session musicians were used in the studio, with the band overdubbing the vocals.

Four pre-Sweet (clockwise from top): Andy Scott, right of photo in the ForeWinds circa 1964, The Silverstone Set (1966), The Elastic Band (c 1968) and Wainwright's Gentlemen in 1967

Sugar rush – Sweet in 1968 (l-r): Mick Tucker, Frank Torpey, Brian Connolly, Steve Priest; (inset below/right) artefacts from the band's less-than-successful early days

Credit: Andy Scott/Kevin Smith Sweet Archive

> "'THIS IS THE FUTURE.' THE HEAVIER BANDS LIKE CREAM WERE COMING THROUGH AND THINGS WERE CHANGING"

Scott, however, was not happy with the next single, Alexander Graham Bell. "It was a pompous orchestral thing that flopped badly," he says. "We thought it was all over, but then Mike came up with Poppa Joe, and a couple of innuendo songs – Little Willy and Wig Wam Bam – and we were off again. I played some guitar on Little Willy and from Wig Wam Bam onwards the whole band played on the records. We did actually play on the *Top Of The Pops* versions of Poppa Joe and Little Willy to conform with new Musician's Union rules and fans tend to prefer those versions to the records. Phil Wainman was a drummer, so he always made sure the drums were properly recorded and upfront in the mixes."

It wasn't long before their bubblegum phase was replaced by full-throttle foot-stomping glam rockers Blockbuster, Hell Raiser and Ballroom Blitz, all written by Chinn-Chapman and produced by Wainman, but with the band now both performing and singing on the records. Contemporary criticism of the band was ill-founded and rooted in snobbery. Their musicianship was excellent, the songs pure adrenaline-fuelled excitement.

Glam's leading lights were also influencing each other. "I thought Slade were a great working man's band," bassist Steve Priest told *RC* before his death in 2020. "I think Bolan was very talented – full of himself, but that's what you had to do when you're the kind of star that he was.

"I only ever saw Bowie at *TOTP*. We never discussed the Jean Genie/Blockbuster similarities, but then everyone used to leave their doors open at RCA and they'd be showing everyone what they'd just written so it's as likely that one influenced the other or vice versa. They're both Bo Diddley's I'm A Man anyway, basically."

Scott notes a key influence on 1975's Action: "I remember seeing The New York Dolls and thinking that if I was producing them, I'd stop them mis-matching certain chords with particular notes. But then I thought, why not, if it sounds good? It's done in classical music, so we incorporated some of that deliberate atonal discord into Action."

MUCK AND BRASS: MUD

Mud were the next unexpected bunch to join the glam club. Hailing from Surrey, they had their origins in several Carshalton or Mitcham bands of the early 60s. Guitarist Rob Davis and drummer Dave Mount first played together in The Apaches, followed by The Barracudas and Remainder. Bassist Ray Stiles joined Remainder, while Les Gray's original jazz band, The Mourners, recruited Davis to join them during their conversion to rock'n'roll. For a year, Remainder and The Mourners were in competition for top local band but eventually combined their key members to become Mud.

Rob Davis explains the choice of name: "A small name meant big billing for posters," he tells *RC* from his home in South London. "Also, Les and I had suede jackets that looked a bit like mud and our transit van did get stuck in the mud at one venue!"

Extraordinarily, Mud's first single was released in the heady psychedelic days of 1967 and actually bears the title Flower Power. Bassist Stiles remembers: "I was still working at the London Electricity Board when Flower Power came out, and Les was working at Moss Bros; Rob was a wages clerk and Dave was at the Gas Board. Our manager called us for a meeting at the Admiral Duncan pub and said, 'You're making a record.' We recorded it soon after at Regent Sound."

Released on the CBS label in October that year, the song, written by Davis, is lightweight but it poignantly captures, in its simple arrangement and plaintive vocal, the spirit of an era. The band persevered and 1968's Up The Airy Mountain on CBS, also written by Davis, is a more accomplished piece of woodwind-driven psych inspired by *Sgt. Pepper*. Shangri-La (Philips, 1969) is archetypal late 60s pop and, given sufficient promotion, could have been a Top 20 hit.

Stiles admits, "We were getting a bit disappointed by then, because it was quite commercial and got airplay, but still didn't make the charts. I think we were on *The Basil Brush Show* playing that one."

Talking to *RC*'s Mark McStea, Stiles recalls Mud's live set at this time: "We were doing a lot of pop stuff, covers of whatever was in the charts. We had an agent in Manchester and one in the North-East. We spent so much time in Manchester that people

Pre-fame Mud (clockwise from left): promoting Flower Power in 1967; a slightly less serious shot from the same era; suited and booted in 1965; onstage in Ascot, '69; watery fun, 1970

Hurry up, Gary: 'Paul Raven' vies for attention in 1964. (Inset below) John Rossall, his back to the camera, performs in an early incarnation of what would become The Glitter Band (Raven on lead vocals)

thought we were a Manchester band, and likewise, people in the North-East thought we were a Newcastle band."

Fourth single Jumping Jehosaphat (Philips, 1970), garnered significant airplay. It fits the template for an early 70s hit and the failure of this and its predecessor must have been disappointing. Stiles reflects: "We got on *Opportunity Knocks*, but the cheek-popping effect was so high in the mix that it ruined it. That was the end of that."

Success was still three years away, but the band were managing to make a decent living on the club circuit. Stiles remembers a key incident in the development of Mud's stage act: "There was a penny-drop moment in Sunderland around that time," he says, "when one of our mates from another band watched our show and said, 'Yeah, it was good, it was alright, but I went to the bar to get a drink and didn't feel I'd missed anything.' That was a red flag to a bull. From then on, we knew we had to move onstage and perform so well that people couldn't take their eyes off us."

Help arrived in 1973 in the form of Mickie Most, complete with his own RAK record label and in-house songwriting/production team of Nicky Chinn and Mike Chapman. The first two releases under this new team, Crazy and Hypnosis, made the UK Top 20, but failed to establish the band as more than a novelty act.

"That was a big disappointment for Mike and Mickie," Stiles recalls. "It was a bit like they blamed us, but we'd just done exactly what we were told. They wanted No 1 hits! Then they said there's good news and bad news. The good news is we're giving you a third chance. The bad news is it's a song that's already been rejected by The Sweet! The song was Dyna-Mite."

With his super-flared trousers, outsize earrings and necklace – fooling a significant proportion of the viewing public that he was a woman – guitarist Rob Davis caught the flamboyant style and sexually ambiguous mood of the glam moment.

Stiles recalls the origin of Davis's look: "When we performed Dyna-Mite on *Top Of The Pops*, Mickie wanted us to dress in floppy shirts and flared trousers, but Les, Rob and I decided to go for a Teddy Boy look to match the song. Rob went down to the wardrobe department to get a stud for his ear to make him look a bit harder, but all they had were these dangly earrings, so he ended up with a different look to the rest of us!"

Dyna-Mite made it to No 4 while the following year's Tiger Feet hit No 1 and The Cat Crept In made No 2. Christmas 1974 saw them peak with Lonely This Christmas reaching the No 1 spot. Cue Mudmania.

BEWARE FALSE GADDS: GARY GLITTER

Some elements of the glam Class of '73 can be traced as far back as 1960. That was when future glam star Paul Raven, later reborn as the now-disgraced Gary Glitter, issued his first single, Alone In The Night, on Decca. This was during the quiet interregnum following the emergence of rock'n'roll in the late 50s but before The Beatles stormed the barricades.

Raven's early singles are best-forgotten ballads and seven years passed before his next batch of records. These span 1968-1970, were produced by Mike Leander for MCA and move around stylistically: from post-psychedelic whimsy (Musical Man) to a Motown-styled reworking of a contemporary Beatles song (Here Comes The Sun) to a Utopian anthem set to the tune of Amazing Grace (We're All Living In One Place).

The shifts in style were matched by his changes of name, from Paul Raven to Rubber Bucket to Paul Monday to Friendly Persuasion. He finally nailed the sonics (and monicker) with the final transformation into Gary Glitter and the release of Rock & Roll Part 1 And 2 on Bell in April 1972. An epic of reverb and delay, the single distilled the key rhythmic elements of the early T.Rex hits into a powerhouse of mantric minimalism. The mainly instrumental B-side (Part 2) made the point even more succinctly, with football terrace-style shouts punctuating the largely percussive piece.

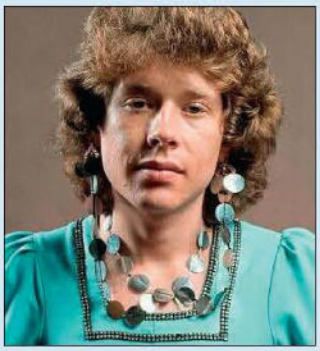
The musical backing was the work of quiet genius Leander, who employed his own drumming and rudimentary guitar playing, reinforced by tape loops and multiple overdubs of handclapping to produce a work simultaneously primal and modern. And, of course, the contribution of The Glitter Band shouldn't be underestimated.

"We even had two drummers in the 60s," the late sax player John Rossall recalled of the days they spent backing Paul Raven, and they would later rejoin their old leader. "We were on our way to play in Germany at Christmas 1971," he says, "when sax player Harvey Ellison and I were asked by Mike Leander to contribute some horn parts to an instrumental that he had recorded," says John Rossall. "That was what became Rock And Roll (Part 2)."

AIN'T THAT A SHANE: ALVIN STARDUST

Another early 70s glam star who followed Gadd with his first single in the early 60s was the future Alvin Stardust. Bernard Jewry started out as a roadie for pre-Beatles rockers Shane Fenton & The Fentones, but in a bizarre twist of fate he took over the lead role in the band following the premature death of the original incumbent, Johnny Theakston, in 1961. So the first Shane Fenton was Johnny Theakston, who died aged 17; the second was Bernard Jewry, who fronted the band through a handful of hits in 1961 and

Photos: Getty



'HEAD' BOY
THE STRANGE AFTERLIFE OF ROB DAVIS

By David Stubbs

"I've got a heart-shaped guitar – do you remember that?" says Mud guitarist Rob Davis from his home in Bromley. "In the 80s, I got a message from Prince's management – he wanted to buy it. But I couldn't bear to sell it. Still got it. It's iconic, it's been on *Top Of The Pops* countless times."

In keeping with the glam tradition of having one designated member effete and outré – with The Sweet it was Steve Priest, with Slade, Dave Hill. Rob Davis played the role with Mud, a florid, extravagantly trousered counterpoint to the Teddy boy-inspired machismo of singer Les Gray and the rest of the band. "The guys wore drapes. There was this guy, Colin, in Carnaby Street, who put together our outfits. And he said, mate, drapes don't look right on you, I'm going to design you something else. So that's where the flares and the big earrings came in. And with each successive record the outfits got more and more carried away."

> **"WE DID SENSE WE HAD SOMETHING SPECIAL ON OUR HANDS BUT WE HAD NO IDEA KYLIE WOULD BE DOING IT"**

Mud peaked in the mid-70s, not just as glamsters but as rock'n'roll revivalists, the first moment of retrospection in rock music's giddy, propulsive 20-year history. Their biggest hits were written by the Chinn and Chapman songwriting duo, but Davis penned a number of tunes for the group, including Mr Bagatelle, B-side to Tiger Feet, whose harmonies, tunings and chord changes are remarkably fetching and intelligent, as if the work of a different band altogether.

"I was always into bands like Steely Dan and The Isley Brothers in those days," he explains, "which accounted for me later moving into funkier stuff in the 80s, and then dance stuff in the 90s."

Davis admired the skills of Chinn and Chapman, taking notes for his post-Mud career. "Mike Chapman had a way of keeping things simple but in a very clever way, lyrically," he explains. "Hearing that was part of my learning curve. When I was writing back in those days, I was probably trying to be a bit too clever."

The late 70s, following punk, were cruel to the mid-70s glamsters, as if the kids who had avidly followed their heroes as 12-, 13-year-olds were now in their late teens and embarrassed by their younger rock follies, having ditched their belt-looped flares and taken up the Sex Pistols. Mud split and Davis joined Darts for a brief spell where he met Stan Alexander.

"We did a few things for Liquid Gold in those early days," he says. "We wanted to be like Hall & Oates but his missus got pregnant with twins, so he had to stop. So, I carried on writing myself through the 80s then met people like Oliver Cheatham – I liked that crossover funk. But I always had that pop angle in mind."

By now, Davis was working behind the scenes as a session player and writer, along with fellow Mudster Ray Stiles, working together at their studio in Epsom. He secured a contract in 1985 to write for Cheatham, and then in the late 80s hooked up with DJ Paul Oakenfold, who he had known since he was a "runner" in his teens, trying to carve a career for himself. Oakenfold lived near Davis and would visit him at his studio, full of confidence about the direction music was going to take in the rave era.

"He'd take me out to these gigs, really late at night, and I'm like, fucking hell, all these kids raving – I'd sit with him in the DJ booth," he laughs. "I didn't like all of it, but I got into the vibe. He'd give me loads and loads of vinyl; I would take it and build up tracks from it."

As a pop veteran but with a grasp of dancefloor dynamics, Davis understood that to forge a hit from this primarily beats-driven music required a strong lyrical hook. "Sometimes on a dance track it can just be a one-liner, but it can be really massive," he says. "The challenge is to make the vocals really original."

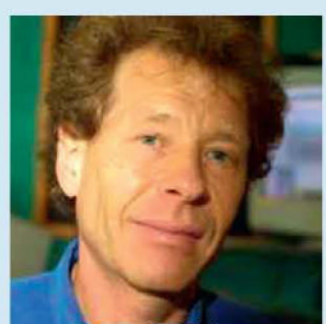
Davis wrote Coco Starr's I Need A Miracle, a hit in 1996, a still bigger hit when it was mashed up with Fragma's instrumental Toca Me to make Toca's Miracle, in 2000. That same year, he was put together by Simon Fuller with Cathy Dennis. The second tune they wrote in their first session together was Can't Get You Out Of My Head, an undisputed 21st-century pop masterpiece, to which Davis contributed its most ingenious section.

"We did sense we had something special on our hands but at that time we had no idea that Kylie Minogue would be doing it," he tells *RC*. "I sent a cassette to Parlophone – a demo with Cathy singing. It was completely between us. I had a drum loop up and a couple of chords – meanwhile, Cathy had come by car, and she said she'd been thinking about this line: 'I can't get you out of my head.' We wrote it in sections. I came up with the 'na na na' bit. Kylie came down to record it in my little garage studio. The video cost £200k, the track £2k."

Today, Davis continues to write dance tracks "with a Dutch and Asian label". However, in a full circular turn, he and fellow survivor Ray Stiles have been touring as Mud, along with Keith Read and sometime Glitter Band member Pete Phipps, selling out venues such as Putney's Half Moon.

"We just cram in a few gigs when Ray's not touring with The Hollies," he says. "In the Mud days when you were doing it every night it was a real grind. But just a handful of gigs a year is great."

Mud featuring Rob Davis and Ray Stiles play Worthing Factory Live on 22 December. Thefactorylive.co.uk.



1962 – think Buddy Holly fronting The Shadows.

Jumping a decade to 1973, the character Alvin Stardust was created by pop singer Peter Shelly, who wrote and recorded a rock'n'roll pastiche, My Coo Ca Choo, but had no wish to continue in the role when the record hit the charts. Jewry, however, was happy to become Alvin Stardust for the rest of his life – all subsequent Stardust releases were sung by Jewry in his new role.

YES, SHE CAN!: SUZI QUATRO

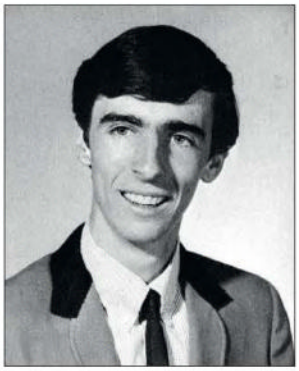
It wasn't all home-grown glam in 1973. That year, Suzi Quatro hit the charts with Chinn-Chapman's Can The Can, Devil Gate Drive, 48 Crash and Daytona Demon. Originally from Detroit, Quatro was inspired at an early age by seeing Elvis Presley on *The Ed Sullivan Show* in 1956. Her determination to become a rocker was reinforced by The Beatles' performance on the same show in 1964. Soon after, she and elder sister Patti formed The Pleasure Seekers, an all-female garage-rock band who achieved considerable success in the Mid-West in the mid-to-late 60s. They issued two singles in 1966 and 1968, and one nugget of primal proto-punk, What A Way To Die, featuring Suzi's first recorded vocal.

Quatro recalled a shift in the band in 1969, telling *RC*'s Mark McStea, "We had a bad response at a festival as The Pleasure Seekers; they saw us as a showband, and we revamped ourselves completely as Cradle to break into that rock market. I took a back seat and instead of the whole show being about me, my little sister Nancy took over on vocals. That period of about 18 months led me to really becoming a seriously good bass player when I was just concentrating on playing. We were four girls pulling in different directions in Cradle. My younger sister was into Led Zeppelin, Patti was into funk, the drummer liked musicals and I was always a rocker. I was always going to be the main focal point; nobody could take that away from me. They weren't using me to their best advantage. There wasn't anybody else in the band with that X factor that I had for performing."

Mirror image: Bernard Jewry prepares to take on the Shane Fenton persona in 1965, then (inset right) in 1974 after his glamtastic reincarnation as Alvin Stardust

In 1971, Quatro got her lucky break when a visiting Mickie Most saw the band perform and singled her out as having the potential for a solo career. "As we came offstage Mickie crooked his finger at me: 'Come here. I want to talk to you,' she recalled. "I followed him and a hotel bellhop to the back of the venue where, before sitting on a couple of old cinema seats, the hotel employee placed a pillow under Mickie's royal arse and poured him a glass of champagne. 'How would you like to make an album in England, Suzi?'"

After a fruitless year in London and a failed single, Rolling Stone, produced by Most himself, he decided to hand songwriting and production duties over to Chinn and Chapman. Backed by a band she put together by herself including future husband Len Tuckey, Can The Can delivered her first No 1 hit in 1973. Sister Patti re-emerged in all-female band Fanny, who scored a couple of US Top 40 singles in the early 70s as well as an album produced by Todd Rundgren.



VINCE-INDUCING: ALICE COOPER

Quatro's fellow Detroit rocker, Vince Furnier, latterly Alice Cooper, began his career at school in the wake of the British Invasion in The Earwigs (named in tribute to their heroes, The Beatles). They evolved into The Spiders, who produced a competent single, Why Don't You Love Me, inspired by 1964/5 Rolling Stones.

Psychedelic influences seeped into their next single, Don't Blow Your Mind, with a name change to The Nazz (not to be confused with the aforementioned Rundgren's late 60s power poppers), producing an impressive piece of exploratory psych in Wonder Who's Loving Her Now. In 1969, the band, now using the name Alice Cooper, caught the attention of Frank Zappa, in search of recruits for his Straight label. Two albums – *Pretties For You* and *Easy Action* – were issued in 1969 and 1970. Largely compiled from demo tapes and bypassing input from producers Zappa and David Briggs, both flopped. The single from the first album, Reflected, was cannibalised three years later to create the basis of hit, Elected. A chance meeting with 19-year-old classically trained producer Bob Ezrin resulted in global success for the US avatar of provocative glam metal.

Suzi Quatro (centre) with The Pleasure Seekers in 1966; (inset above) Vince Furnier, pre-Alice Cooper

QUITE THE SPECTACLE: ELTON JOHN

Cooper was an Anglophile, whereas Elton John was a UK star with eyes on the US big time. The artist known to his mum as Reg Dwight famously launched his Stateside career in glammed-up style with several showcases at LA's Troubadour in August 1970. But the road to that point had been a winding one. Reg/Elton's catalogue began in 1965 when he fronted Bluesology on two singles on the Fontana label: Come Back, Baby and Mr. Frantic, the first of which shows signs of his later songwriting style and features his idiosyncratic timing and chord changes. His first solo single in 1968, I've Been Loving You, was less typical, an imitation of much mainstream pop of the era, particularly his former bandmate Long John Baldry's Let The Heartaches Begin. Elton reminisced: "Our publisher, Dick James, had picked I've Been Loving You as my debut single, apparently after a long but ultimately fruitful search to find the most boring song in my catalogue."

Preparing to Move: Mike Sheridan & The Night Riders with Roy Wood top right, 1965

> "COOPER WAS AN ANGLOPHILE, WHEREAS ELTON JOHN WAS A UK STAR WITH EYES ON THE US BIG TIME"

Lady Samantha (1969) reveals a more concerted effort to find a distinctive style both musically and lyrically, but the final pre-fame single, It's Me That You Need, is less convincing in its attempt to emulate the dreamy power of The Moody Blues' Nights In White Satin. The 2021 release of his previously unreleased first album from late 1967/early '68, *Regimental Sgt. Pepper*, has demanded a radical reevaluation of his early years, revealing a full-blown psychedelic Elton directly influenced by *Sgt. Pepper*, early Pink Floyd and the aforementioned Moodies.

GOT THE MOVES: ROY WOOD

The glam era gave many musicians second or even third careers. Roy Wood started out as a member of Gerry Levene & The Avengers and Mike Sheridan & The Nightriders, producing six Merseybeat-flavoured singles before forming The Move in 1966. His contribution to the glam movement as leader of rock'n'roll revivalists Wizzard cannot be overestimated, and his ability to synthesize classic pop motifs into Spectoresque mini-epics places him in the upper echelons of the polymathic performer-producer pantheon, a kind of Brit Rundgren [*see also Bob Stanley's appreciation of his work on p42 of this issue*].

ASTRAL FREAKS: JOBRIATH & CO

Other notable figures from the glam era had an intriguing start. Doomed multi-talented cult glamster, Jobriath, first appeared on record as a member of Pidgeon, who issued a folk-rock flavoured LP in 1969. He subsequently embarked on a disastrously ill-judged career as a Bowie look-/soundalike but produced some worthy music in the process. Morrissey's excellent cover of Morning Starship is testament to his skillful songwriting and retrospective evaluation of his 1973 debut album reveals a misunderstood but sensitive and talented artist. He re-emerged as lounge singer Cole Berlin but refused to play any of his own compositions.

Todd Rundgren embraced the glam spirit with his "man-eating peacock" outfit, worn while performing Hello It's Me on US TV showcase *Midnight Special*, in 1973 while Ladbroke Grove rockers The Pink Fairies produced a fully fledged Bowie/Alice Cooper influenced glam album, *Kings Of Oblivion*, also in 1973. The cover of the Rundgren-produced New York Dolls' first album provided the ultimate glam image with the band caked in slap, like hookers lounging on a chaise-longue, while the raucous music provided one of the key inspirations for the nascent punk scene.

Roxy Music were an anomaly among the new glam acts: they had no obscure early records hiding in the

The time is Dwight: the future Elton John (left), late 60s; second right in the photo with Bluesology, 1965

Photos: Getty; Shutterstock Editorial

US, too: the American wing of the glam movement spawns Jobriath (left) and Todd Rundgren in his "Man-Eating Peacock" phase

closet, but emerged seemingly fully formed and ready for success. However, their artistic/progressive take on the remodelling of the 50s aesthetic as space-age modernism deserves a special mention.

WAY OUT DUDES: MOTT THE HOOPLE

Another gang of major glam players who evolved from Hereford bands The Doc Thomas Group and The Shakedown Sound (briefly the backing band for Jimmy Cliff). The Doc Thomas Group included three future members of Mott The Hoople (Mick Ralphs, Pete Watts and Dale Griffin) and found some success in Italy, where they recorded an album for the Dischi Interrecord label. Eventually they combined with another local band, The Shakedown Sound, and acquired keyboard player Verden Allen.

They were finally made whole with the addition of Ian Patterson Hunter in 1969. Hunter had cut his teeth as bassist/backing vocalist for rock'n'roll pianist Freddie "Fingers" Lee in the late 60s, appearing on several undistinguished singles under the names Fingers Lee, At Last The 1958 Rock And Roll Show and Charlie Woolfe. He joined Mott after a lacklustre audition, as remembered later by drummer Dale Griffin: "He wore open-toed sandals, a wretched donkey jacket and his hair, which was red and curly, tried, without success, to be long." Nevertheless, Mott svengali/producer Guy Stevens was happy that a new frontman had been found, and former vocalist Stan Tippins graciously stepped aside, eventually becoming Mott's road manager.

Mott's first single, Rock And Roll Queen, is a powerful piece of proto-punk, with one of the most complex time signatures ever to grace a straightforward rocker. The first album, *Mott The Hoople* (1969), was a mixed bag of cover versions and impressive originals but lacked the production finesse needed to project the band's records with the same power as their popular live shows. *Mad Shadows* (1970) suffered from the same problem and provided a dark collection of originals lacking any of the ecstatic exuberance of the band's concert appearances. *Wildlife* (1971) was a complete departure and allowed guitarist Mick Ralphs to indulge his love of Americana and a Neil Young-ish style of songwriting. *Brain Capers* (also 1971), their final LP for Island, is arguably the first classic Mott album, where the originals and covers interweave, and the high standard is maintained throughout.

This was the album that David Bowie heard and led to his rescue of the band. In early 1972 they decided it was time to give up, after performing a singularly depressing gig in a repurposed gas holder in Zurich, but Bowie decided it was time to lend a helping hand.

Overend Watts, Mott's bassist, remembered in Philip Cato's 1997 Mott biography, *All The Way From Memphis*: "We got home from Switzerland and I rang David Bowie because he'd left his phone number on a tape of Suffragette City. I wanted to know if he had any jobs going anywhere, we got talking for an hour and I was telling him about the group. He said, 'Look, I've got a song I've half-written'... and asked if I'd like to go and listen to the song. He came and picked me up in a beaten-up old Jag. He was nervous to meet me, and I was nervous to meet him. We went round to his manager's place in Chelsea, and he played part of All The Young Dudes on acoustic guitar. You could tell it was a great song."

Following its huge success on release as Mott's next single, Bowie offered Drive-In Saturday, again rejected by Ian Hunter, who decided that one lesson in hit-making from Bowie was quite enough. Mott's subsequent success with the Hunter-penned Honaloochie Boogie, All The Way From Memphis and Roll Away The Stone, was testament to both teacher and pupil.

THE STARMEN: BOWIE & BOLAN

The two brightest stars of the glam firmament can both claim to have started it all. Bowie's 60s discography is fascinating for both its volume and diversity. His debut single, astonishingly, was released just 20 months after Love Me Do. Liza Jane, all garage-band discord, sees a 17-year-old Bowie leading the charge with unnerving confidence. It reveals little musically of the future, but his bravado is vitally impressive. His next two singles were produced by Shel Talmy, then working with The Who and The Kinks. I Pity The Fool is a cover version of Bobby Bland's urban blues standard, competent but uninspiring. You've Got A Habit Of Leaving is more entertaining, with shades of The Who's 1965-era vocal aggression and instrumental mayhem.

Can't Help Thinking About Me (1966) is arguably the first piece of fully-formed Bowie product and was the first to feature his new stage name. A loose rewrite of The London Boys, a demo of which was rejected by Pye for being too downbeat, it is a mini-opera of regret and guilt capturing the pain of leaving the past and family behind – prescient of Bowie's own trajectory. Tony Hatch produced it and the two follow-up singles for Pye, before being instructed to give up on an artist he still had huge faith in.

Late 1966 through to 1968 saw a move to Decca subsidiary Deram. This bore fruit, at least initially, yielding three singles and Bowie's debut album in

Boy wonders (left to right): Marc Bolan with manager Mike Pruskin in 1965; David Jones, later Bowie, with the Konrads, 1963

June 1967. However, its Anthony Newley-inspired charm went largely unappreciated in the Summer of Love.

Highlights from this era include a sadly wasted B-side, The London Boys, a haunting, downbeat take on the capital's youth culture, and Little Boy Blue, a yearning spiritual inspired by Bowie's lifelong fascination with Buddhism. Finally, Bowie managed a hit in 1969 with Space Oddity and then found himself ignobly upgraded from aspiring star to one-hit wonder. A few more years in the wilderness followed, during which he formed a "proper" heavy rock band, Hype, featuring Mick Ronson, producer Visconti on bass and John Cambridge, and later, Woody Woodmansey, on drums. It was three-quarters of the classic Spiders line-up, one that produced an album of such darkness and foreboding, *The Man Who Sold The World*, that stardom appeared further away than ever. The UK sleeve, showing Bowie reclining on a divan in a dress designed by Michael 'Mr.' Fish, a respected 60s/70s fashion designer, was a few years too early for the British public. Fish also designed the fetching miniskirt worn by Mick Jagger at the Stones' 1969 Hyde Park concert and in the early 70s masterminded the dandified costume sported by *Dr. Who*'s Jon Pertwee.

One event, a concert at the London Roundhouse on 11 March 1970, proved hugely significant in the evolution of glam. Keener than ever to make his mark, Bowie persuaded

"I RANG DAVID BOWIE BECAUSE HE'D LEFT HIS PHONE NUMBER ON A TAPE OF SUFFRAGETTE CITY"

his band to perform in fancy dress. Tony Visconti reminisced in his 2007 autobiography: "We gave ourselves names, like cartoon characters. I was dressed as a superhero comic-book character and called Hype Man. David had inadvertently come up with a name for the band during a telephone conversation with his manager, Ken Pitt; we had become The Hype. I wore a white leotard, silver crocheted briefs, and a green cape with a red H on my chest. John Cambridge's pirate outfit, complete with an eye patch, became Pirate Man while Mick Ronson was dressed as Gangster Man. Somehow, David acquired a gold lame suit and a gold fedora for Ronson, and with the rest of the small budget we got several diaphanous scarves that the girls sewed on David's shirt – David donned a leotard under that and was

Fleeting greeting: Hello in 1974, one of several briefly successful glam groups emerging in the wake of the scene's explosion the previous year

Rainbow Man. Musically, it was a great gig, although we were heckled initially, and called a variety of homosexual epithets."

Despite falling flat at the time, the concept persisted in Bowie's imagination and, blended with the flamboyance of Little Richard, the lyricism of Lou Reed, Iggy Pop's aggression and the fantasy of Marc Bolan, re-emerged in 1972 in the extravagant *Ziggy Stardust* shows.

Bowie and Bolan's friendship/rivalry dated back to 1965. Even on first meeting, according to Bowie, Bowie predicted that he would eventually write a West End musical, which would dwarf anything Bolan might achieve.

Bolan had been busy since 1965 with his first single on Decca, The Wizard, and its 1966 follow-ups, The Third Degree and Hippy Gumbo. The Wizard was inspired by Bolan's relationship with the American actor, Riggs O'Hara, with whom he spent a long weekend in Paris in 1965. In Bolan's imagination, O'Hara was transformed into a magical figure living in the wild, dispensing wisdom to the uninitiated.

It was a heavily orchestrated piece, produced by Mike Leander, with the backing somewhat wrestling for attention with the 18-year-old singer. The Third Degree was a classic example of what is now labelled freakbeat and Hippy Gumbo was an eerie, baroque acoustic evocation of a sexual encounter with a stranger.

Then there was a three-month stint with John's Children, a hook-up arranged by mutual manager Simon Napier-Bell, a marriage of convenience which cast Bolan as songwriter and guitarist, leaving lead vocals to singer Andy Ellison. The first single from this line-up, Desdemona, earned a ban from the BBC for the innocent request to the eponymous Desdemona to "lift up your skirt and fly". Next came the unreleased Midsummer Night's Scene, high in the ranks of the rarest UK 7" singles, with a handful of copies distributed by the band themselves at concerts. According to legend, Bolan was unhappy with the final overdubbed mix, and so a non-Bolan song, Come And Play With Me In The Garden, was released instead, with Bolan's Sara Crazy Child as B-side. One final Bolan-related song, Go Go Girl, was released as the band's final single, being Bolan's Mustang Ford with alternative lyrics. Soon after, Bolan formed acoustic duo Tyrannosaurus Rex with percussionist/backing vocalist Steve Peregrin Took and found considerable success in the late 60s progressive boom, with two of their four albums making the UK Top 20 album charts. Their singles, however, only brushed the lower reaches of the Top 50, hardly surprising considering their esoteric appeal.

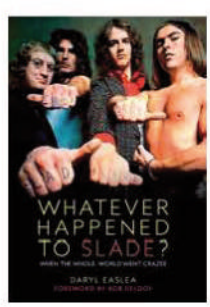
The arrival of Took's replacement Mickey Finn in 1969 and the shortening of their name to T. Rex in 1970 heralded a change in their fortunes.

LIFT OFF: 1971-1973

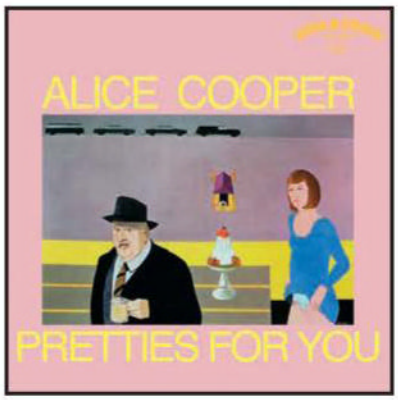
In 1971, the stars aligned, and the careers of our heroes began in earnest. T.Rex's Ride A White Swan had been loitering in the lower reaches of the charts since October 1970, but managed to peak at No 2 in early '71. Elton John's Your Song hit the charts in January of the same year. The Sweet and Slade were soon to follow, and by the beginning of 1972 the era was in full swing. Gary Glitter's Rock And Roll Parts 1 and 2 and Bowie's Starman hit the singles chart in June. Alice Cooper joined the party in July with School's Out. Momentum was building, and there was still room in 1973 for Mud, Alvin Stardust, Suzi Quatro and David Essex, which brings us back to where we came in: Christmas 1973, both the peak and the start of the end of the original glam era.

Nineteen seventy-four saw the first successes for Queen, Sparks, Cockney Rebel and Hello, but really, of the original glam artists, only Bowie and Roxy endured as creatively relevant by adapting to new times and trends. By the mid-70s glam was essentially finished, although it did prove influential on punk and post-punk, synth-pop and new romantic. Yet wherever dandyism, a pounding melody and a sense of camp drama holds sway, glam's spirit lives on. RC

Daryl Easlea's book,* Whatever Happened To Slade?*, is published by Omnibus. Slade's classic LPs are reissued by BMG. A five-disc box set of Mott The Hoople's* All The Young Dudes *is released by Madfish. Thanks to: Rob Davis, Dave Hill, Andy Scott, Ray Stiles; Clive Aston, Geoff Carter, Frank Collins, Jim Duxbury, Tim Huxley, Ric Nightingale, Chris Selby, Kevin Smith and Anne Vasey.



Photos: Getty; Elektra



PRE-GLAM ™ A SELECT DISCOGRAPHY

By Peter Huxley and Daryl Easlea. All UK pressings unless marked.

ALICE COOPER SELECT DISCOGRAPHY

65 Mascot M-112 **Why Don't You Love Me/Hitch Hike** (as The Spiders, US) **£1500**
66 Santa Cruz SCR 10003 **Don't Blow Your Mind/No Price Tag** (as The Spiders, US) **£1500**
67 Very Record S-001 **Wonder Who's Loving Her Now/ Lay Down And Die, Goodbye** (as The Nazz, US) **£1200**
69 Straight ST 101 **Reflected/Living** (US) **£180**
70 Straight 7398 **Shoe Salesman/Return Of The Spiders** (US) **£500**
69 Straight STS 1051 **PRETTIES FOR YOU** (LP, purple label, gatefold sleeve) **£100**
70 Straight WS 1845 **EASY ACTION** (LP, purple label, gatefold sleeve) **£100**

MARC BOLAN SELECT DISCOGRAPHY

65 Decca F 12288 **The Wizard/Beyond The Rising Sun** **£500**
66 Decca F 12413 **The Third Degree/San Francisco Poet** **£500**
66 Parlophone R 5539 **Hippy Gumbo/Misfit** **£650**
74 Track 2410 201 **THE BEGINNING OF DOVES** (LP, laminated sleeve, black/silver label) **£35**

JOHN'S CHILDREN (featuring Marc Bolan) SELECT DISCOGRAPHY

67 Track 604 003 **Desdemona/Remember Thomas A Beckett (p/s)** **£150**
67 Track 604 005 **Midsummer Night's Scene/Sara Crazy Child (withdrawn)** **£4000**
67 Track 604 005 **Come Play With Me In The Garden/Sara Crazy Child (p/s)** **£200**
67 Track 604 010 **Go Go Girl/Jagged Time Lapse** **£80**

DAVID BOWIE SELECT DISCOGRAPHY

64 Vocalion Pop V 9221 **Liza Jane/Louie, Louie Go Home** (as Davie Jones with the King Bees) **£1500**
65 Parlophone R 5250 **I Pity The Fool/Take My Tip** (as The Manish Boys) **£1000**
65 Parlophone R 5315 **You've Got A Habit Of Leaving/ Baby Loves That Way** (as Davy Jones & The Lower 3rd) **£1000**
66 PYE 7N.17020 **Can't Help Thinking About Me/And I Say To Myself** **£300**
66 PYE 7N.17079 **Do Anything You Say/Good Morning Girl** **£400**
66 PYE 7N.17157 **I Dig Everything/I'm Not Losing Sleep** **£400**
66 DERAM DM 107 **Rubber Band/The London Boys** **£450**
67 DERAM DM 123 **The Laughing Gnome/The Gospel According To Tony Day** **£60**
67 DERAM DM 135 **Love You Till Tuesday/Did You Ever Have A Dream** **£200**
67 DERAM DML 1007 **DAVID BOWIE** (LP, mono, first pressing, brown label) **£1000**
67 DERAM SM L1007 **DAVID BOWIE** (LP, stereo, first pressing, red label) **£1000**

SHANE FENTON & THE FENTONES (ALVIN STARDUST)

61 Parlophone R 4827 **I'm A Moody Guy/Five Foot Two, Eyes of Blue** **£8**
62 Parlophone R 4866 **Walk Away/Fallen Leaves On The Ground** **£8**
62 Parlophone R 4883 **It's All Over Now/Why Little Girl** **£8**
62 Parlophone R 4921 **Cindy's Birthday/It's Gonna Take Magic** **£10**
62 Parlophone R 4951 **Too Young For Sad Memories/You're Telling Me** **£8**
63 Parlophone R 4982 **I Ain't Got Nobody/Hey Miss Ruby** **£8**
63 Parlophone R 5020 **A Fool's Paradise/You Need Love** **£8**
63 Parlophone R 5047 **Don't Do That/I'll Know** **£10**
64 Parlophone R 5131 **Hey Lulu/I Do, Do You?** **£10**

BLUESOLOGY (featuring Reg Dwight aka Elton John)

65 Fontana TF 594 **Come Back Baby/Time's Getting Tougher Than Tough** **£500**
66 Fontana TF 668 **Mr. Frantic/Everyday (I Have The Blues)** **£700**
67 Polydor 56195 **Since I Found You Baby/Just A Little Bit** (as Stu Brown & Bluesology)§ **£400**

ELTON JOHN SELECT DISCOGRAPHY

68 Philips BF1642 **I've Been Loving You/Here's To The Next Time** **£250**
69 Philips BF1739 **Lady Samantha/All Across The Havens** **£70**
69 DJM DJS205 **It's Me That You Need/Just Like Strange Rain** (p/s) **£120**
21 Rocket RSDRSZ2021 **REGIMENTAL SGT. ZIPPO** (LP recorded 1967-68, mono, RSD 2021) **£28**

MUD SELECT DISCOGRAPHY

67 CBS 203002 **Flower Power/You're My Mother (p.s)** **£50**
68 CBS 3355 **Up The Airy Mountain/The Latter Days** **£30**
69 Philips BF 1775 **Shangri-La/House On The Hill** **£20**
70 Philips 6006 022 **Jumping Jehosaphat/Won't Let It Go** **£20**

DOC THOMAS GROUP (featuring Peter Watts and Mick Ralphs of Mott The Hoople)

66 Interrecord I-NP 1012 **Just Can't Go To Sleep/Harlem Shuffle** (p/s, Italy) **£30**
67 Interrecord I-LP 280 **DOC THOMAS GROUP** (LP, Italy) **£300**

(FREDDIE) "FINGERS" LEE (featuring Ian Hunter of Mott The Hoople)

65 Fontana TF 619 **The Friendly Undertaker/A Little Bit More** **£25**
66 Fontana TF 655 **I'm Gonna Buy Me A Dog/I Can't Drive** **£40**
66 Columbia DB 8002 **Bossy Boss/Don't Run Away** (as Fingers Lee & The Upperhand) **£40**

THE SCENERY (featuring Ian Hunter of Mott The Hoople)

67 Impact 10004 **To Make A Man Cry/Thread Of Time** (p/s, Belgium) **£120**

AT LAST THE 1958 ROCK AND ROLL SHOW (featuring Ian Hunter of Mott The Hoople)

68 CBS 3349 **I Can't Drive/Working On The Railroad** **£25**

CHARLIE WOOLFE (featuring Ian Hunter of Mott The Hoople)

68 NEMS 56-3675 **Dance Dance Dance/Home** **£35**

MOTT THE HOOPLE SELECT DISCOGRAPHY

69 Island WIP-6072 **Rock and Roll Queen/Road To Birmingham** **£25**
71 Island WIP-6105 **Midnight Lady/The Debt (p/s)** **£18**
71 Island WIP-6112 **Downtown/Home** **£10**
69 Island ILPS 9108 **MOTT THE HOOPLE** (LP, gatefold sleeve, pink label with white 'i', with 'Backsliding Furiously in correct order) **£100**
70 Island ILPS 9119 **MAD SHADOWS** (LP, gatefold sleeve, pink label with pink 'i') **£50**
71 Island ILPS 9144 **WILDLIFE** (LP, gatefold sleeve, pink rim palm tree label) **£50**
71 Island ILPS 9178 **BRAIN CAPERS** (LP, printed inner, pink rim palm tree label, mask) **£100**

PIDGEON (featuring Jobriath)

69 Decca USA 732545 **Rubber Bricks/Prison Walls** (US) **£20**
69 Decca USA DL 75103 **PIDGEON** (LP, US, gatefold) **£30**

THE PLEASURE SEEKERS (featuring Suzi Quatro)

66 Hideout H-1006 **Never Thought You'd Leave Me/What A Way To Die** (US) **£500**
68 Mercury 72800 **Light Of Love/Good Kind Of Hurt** (US) **£40**
16 Sundazed LP 5458 **WHAT A WAY TO DIE** (LP, US, pink vinyl) **£50**

CRADLE (featuring Suzi Quatro)

20 Modern Harmonic 8209 **THE HISTORY** (2LP, RSD, purple vinyl) **£30**

PAUL RAVEN (GARY GLITTER)

60 Decca F 11202 **Too Proud/Alone In The Night** **£30**
61 Parlophone R 4812 **Walk On Boy/All Grown Up** **£12**
61 Parlophone R 4842 **Tower Of Strength/Livin' The Blues** **£10**
68 MCA MU 1024 **Musical Man/Wait For Me** **£15**
68 MCA MU 1035 **Soul Thing/We'll Go Where The World Can't Find Us** **£12**
69 MCA MK 5006 **We're All Living In One Place/Take Me Away** (as Rubber Bucket) **£10**
69 MCA MK 5008 **Here Comes The Sun/Music Man** (as Paul Monday) **£10**
70 MCA MK 5039 **Make A Wish Amanda/Baby Be Good** (as Friendly Persuasion) **£20**
70 MCA MKS 5053 **Stand/Soul Thing** **£25**

STEVE BRETT (featuring Noddy Holder on guitar and backing vocals)

65 Columbia DB 7470 **Wishing/Anything That's Part Of You** **£85**
65 Columbia DB 7581 **Sad Lonely And Blue/Candy** **£125**
65 Columbia DB 7794 **Chains On My Heart/Sugar Shack** **£100**

THE 'NBETWEENS (featuring Dave Hill and Don Powell of Slade)

65 Barclay 70907 **Feel So Fine/Take A Heart/Little Nightingale/You Don't Believe Me** (EP, France, p/s) **£400**

SLADE SELECT DISCOGRAPHY

66 Columbia DB 8080 **You Better Run/Evil Witchman** (as The 'NBetweens) **£300**
66 Highland 1173 **Security/Girl Child, I Am An Evil Witchman** (as The In-Be-Tween, US) **£300**
69 Fontana TF 1015 **Genesis/Roach Daddy** (as Ambrose Slade) **£300**
69 Fontana TF 1056 **Wild Winds Are Blowing/One Way Hotel** (as The Slade) **£100**
70 Fontana TF 1079 **Shape of Things To Come/C'Mon C'Mon** **£80**
70 Polydor 2058 054 **Know Who You Are/Dapple Rose** **£80**
69 Fontana STL 5492 **BEGINNINGS** (LP as Ambrose Slade, laminated sleeve, black label, silver print) **£900**
70 Polydor 2383 026 **PLAY IT LOUD** (LP, sleeve printed by E.J. Day) **£40**
75 Contour 6870 678 **THE BEGINNINGS OF SLADE** (LP, *Beginnings* repackaged and re-ordered, withdrawn) **£100**

SWEET SELECT DISCOGRAPHY

68 Fontana TF 958 **Slow Motion/It's Lonely Out There** **£400**
69 Parlophone R 5803 **The Lollipop Man/Time** **£100**
70 Parlophone R 5826 **All You'll Ever Get From Me/The Juicer** **£40**
70 Parlophone R 5848 **Get On The Line/Mr. McGallagher** **£70**

THE ELASTIC BAND (featuring Andy Scott of Sweet)

68 Decca F 12763 **Think Of You Baby/It's Been A Long Time Baby** **£45**
68 Decca F 12815 **Do Unto Others/8½ Hours of Paradise** **£60**
69 Decca Nova DN 6 **EXPANSIONS OF LIFE** (LP, mono) **£300**

GERRY LEVENE & THE AVENGERS (featuring Roy Wood)

64 Decca F 11815 **It's Driving Me Wild/Dr. Feelgood** **£40**

MIKE SHERIDAN & THE NIGHTRIDERS (featuring Roy Wood)

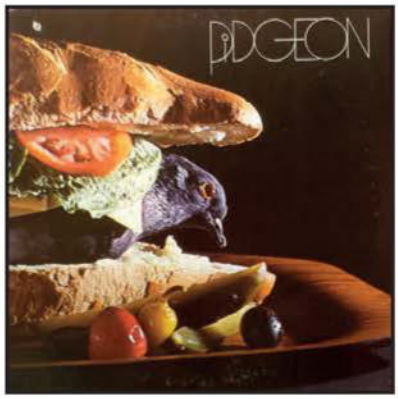
64 Columbia DB 7302 **Oh What A Sweet Thing That Was/Fabulous** **£25**
65 Columbia DB 7462 **Here I Stand/Lonely Weekends** **£35**
84 Edsel ED 120 **BIRMINGHAM BEAT** (LP, printed inner) **£12**

MIKE SHERIDAN'S LOT (featuring Roy Wood)

65 Columbia DB 7677 **Take My Hand/Make Them Understand** **£50**
65 Columbia DB 7798 **Don't Turn Your Back On Me, Babe/Stop Look And Listen** **£50**

DANNY KING'S MAYFAIR SET (featuring Roy Wood)

65 Columbia DB 7456 **Pretty Things/Outside Of My Room** **£40**



GET BACK... ISSUES

All back issues, *except* those below, are in print, covering 40-plus years of authoritative music writing:

1-57, 59-64, 66-69, 71, 74-79, 81-85, 88, 93, 97-109, 111-118, 121, 123, 126-129, 131-137, 139-142, 144, 146-150, 153-163, 165-193, 197-199, 201-202, 204-223, 227-229, 231-233, 237-242, 244-252, 254-257, 259-269, 271-274, 276-283, 286-292, 294-313, 314, 315, 317-318, 321-333, 336-339, 341, 342, 344, 346-349, 351-356, 358-360, 362, 368, 369, 372-375, 379, 382, 387, 407- **408, 410, 469-470, 489, 502, 531, 532**

(issues listed in bold are available in digital format. Prices vary for digital issues).

For digital copies, please go to www.pocketmags.com/record-collector-magazine/issues.
Digital back issues are now available from issue 408 onwards on iOS, Android or Amazon.

Buy online at www.recordcollectormag.com or call 020 8752 8193 for the special offer

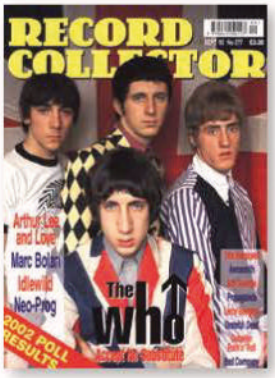
Features are listed below... With discography – *D* (Discographies include values current at the time each issue was published); Interview – *I*

A

LEE AARON /520
ABBA 6 42 D144 D158 184 212 217 D265 426 /479 //D539
ABBEY ROAD D223
ABC /263 /356 /371 /423 /458 /547
MICK ABRAHAMS /439
ABSURD LABEL D255
JAMES ACASTER /497
ACE LABEL 256 445
ACCEPT /430 /515
AC/DC D91 //D197 /222 D364 D465
ACE OF CUPS /490
A CERTAIN RATIO //D188 /488 /490 /500 510
ACID JAZZ 290
ACID MOTHERS TEMPLE D261
DAVID ACKLES D237
ACHILLA /370
ACID FOLK MUSIC (UK) 309 365 367 387-388
ACT /294
ACTION /489
ACTORS WHO SING 306
THE ACTION D94
ADAM & ANTS D114 D256 D311
BRYAN ADAMS D148 //D394
ADAMSKI /499
BARRY ADAMSON //D327
CANNONBALL ADDERLEY 430
AD INFINITUM I544
HASIL ADKINS 277
ADVERTS D113 /485
AEON STATION /525
AEROSMITH D119 173
AEROVONS 282
A FLOCK OF SEAGULLS /489
AFRICAN HEAD CHARGE /549
AFTER FOREVER /336
TOYIN AGBETU /525
AGNOSTIC FRONT /438 /498
A-HA D80 116 367*D*
AIR /479
DON AIREY /303 /395-396
NAJMA AKHTAR /501
JAN AKKERMAN 219 /367 /499
ALABAMA 3 /550
ALARM D84 253 /303 /481
VIV ALBERTINE /408
ALBION BAND //D174
ALCATRAZZ /507
ARTHUR ALEXANDER D66
ALICE IN CHAINS //D417 /523
ALIEN SEX FIEND /486
ALL ABOUT EVE D113
ALL 41 /468
DAVID M ALLEN /531
ALLIGATOR LABEL /522
MOSE ALLISON 377
ALLMAN BROTHERS 122 361 /388 389
STEVE ALMAAS /516
ALL SAINTS D227
ALL TOMORROW'S PARTIES 250
ALMIGHTY /346
MARC ALMOND D103 D223-225 /266 /377 /541
ALPHAVILLE /536
ALTAMONT FESTIVAL 369
ALTER BRIDGE /420 /477 /498
ALTERED IMAGES D129 /292 //D534
ALTERNATIVE TV D211
AMARANTHE /512
AMAZING BLONDEL //D191 /365
AMBIENT MUSIC D178
AMEN //D266
AMERICA /343
AMERICANA 437
AMON DUUL II D167
TORI AMOS D176 //D243 //D 329 /407 /527
ANASTACIA /357
ANATHEMA /429
ANCHORESS /516
EMMA ANDERSON /551
GERRY ANDERSON D167-168 D173
IAN ANDERSON 264 /293
ANDREW WK /368
...AND YOU WILL KNOW US BY THE TRAIL OF DEAD /433 /501
ANEKDOTEN /368
ANGEL WITCH /498
ANGRA /436
ANIMAL COLLECTIVE //D530
ANIMALS/ERIC BURDON & D76 //D183-184 256 /353
ANIMALS AS LEADERS /530
PAUL ANKA D155 /340
ANSWER /541
LITTLE ANTHONY & IMPERIALS 431
ANTHRAX D101 /247 /371 /413 /450
ANTI-FLAG /441
ANVIL /475
AOR MUSIC 234
APHEX TWIN 433
GABRIELLE APLIN /538
CARMINE APPICE //D387
APPLE LABEL D46 //D108 D152 D379
ARAB STRAP //D247 //D517
ARCHERS OF LOAF /537
ARGENT /296 //D384 /500
AR KANE /536
ARMADA /517
JOAN ARMATRADING D158 D336 /374 /480 /500 /541
ARMORED SAINT /510
PP ARNOLD /295 *D*/473 /493
ARROWS 536
ART BRUT /361
ARTHUR BUCK /481
ARTISTS MAKING RECORDS 478
ART OF NOISE/ZTT: D110 /238 /329
ARTWORKS BY ROCKERS 536
ARTWOODS //D153 /427
ASH //D196 /370 /479 /505
DOROTHY ASHBY /550
PETER ASHER /462
GWYN ASHTON /408
ASIA D192 /322 /383 /404
ASIAN DUB FOUNDATION /506
ED ASKEW /419
ASLEEP AT THE WHEEL /523
ASSOCIATES 252 /532 //D534
ASSOCIATION D118 416
AS TIME GOES BY 237-240
RICK ASTLEY D115
ATARI TEENAGE RIOT /389
AT THE GATES /520
ATLANTIC JAZZ D270
ATOMIC FOREST /402
ATOMIC ROOSTER D104 379 /523
BRIAN AUGER 257 //D536
AUCTIONS 218 221 230 239 291
DAN AUERBACH /543
AURI /477
AUSTRALASIAN GARAGE 287
AUTUMN LABEL D210
AVANTASIA /449
AVENGERS D171
AVERAGE WHITE BAND /429 /460
AVONS /519
A WINGED VICTORY FOR THE SULLEN /514
DAVID AXELROD D254 /265
KEVIN AYERS //D154 /229
ROY AYERS 290 /511
AYERS SIMONON /545
AYREON /345 /465 /504
AYSHEA //D463
AZTEC CAMERA //D244

B

BABES IN TOYLAND //D190
BABYBIRD /267 /510
BABYS //D474
BURT BACHARACH 196 /323
BACHMAN-TURNER OVERDRIVE /379
BACKHOUSE JAMES BLUES BAND /414
BACKTRACK LABEL D101
BAD COMPANY 277
BAD NEWS /358
BAD RELIGION /465
BAD SHEPHERDS /358
BADFINGER D109 256 /425 *D*/487
BADLY DRAWN BOY //D246 /506
BILL BAILEY /509
PHILLIP BAILEY /495
ARTHUR BAKER /550
DANNY BAKER 176
GINGER BAKER /326 /358
LAVERN BAKER D61
ED BALL //D194
HANK BALLARD 284
RUSS BALLARD /502
BAMBOO LABEL 303
BANANARAMA D38 D101 /492
BAND D48 /317 //D466 /498
BANDANTE /470
BAND OF HOLY JOY /547
BAND OF HORSES /455 /528
BANGLES D91 /383 /446 /491
DARRELL BANKS 431
PETER BANKS //D169
BARCLAY JAMES HARVEST D111 D240 /276 /308 /321 /328 /421
CHRIS BARBER /346
BARGAIN RECORDS 451 461
BASTA LABEL 230
WILLIE BATH /488
BBC: CENSORSHIP 348 **FX** 469
RADIO ONE 218 **RADIOPHONIC WORKSHOP** 255 **SESSIONS** /113 /149 /169
BRIGITTE BARDOT D188
BARENAKED LADIES /521
SYD BARRETT D104 258 271 327 386
GARY BARLOW 205
JIMMY BARNES /536
SYDNEY BARNES 476
MARTIN BARRE //D415
BARRON KNIGHTS D64
JOHN BARRY D182 D262
KARL BARTOS 412
SHIRLEY BASSEY 185 D222
BATH FESTIVAL 259
BATMAN (TV) D217
MIKE BATT /365 /500 /505 /532
BAUHAUS D98 246
BAY CITY ROLLERS /501
BEACH BOYS D40 D65 D80 /133 D141 201 224 229 248 /259 262 270 300 /365 395 /418 /449 /481 /521 /522 /538
BEAR FAMILY LABEL 403
BEASTIE BOYS D232 D245
BEAT /480 /482
BEAT HAPPENING /539
BEATLES D38 D41 44 D45 /50 D62 D70 D83 92 94 98 /108 D112 D115 D122 128 132 D140 D146 D151 158 166 D170 D175-76 /177 D178 D181-84 187 //D193 195 //D196 197 200 206-08 211-12 215 /219 /227 D230 233 235-236 241 /242 243 250 253-54 256 267-68 270 278 283-84 292 308 343 352 367-68 387 401-02 405 411 425 435 441-42 458 467 480 495 504 535 540
BEATS INTERNATIONAL D136
BEAU BRUMMELS D75 /536
BEAUTIFUL SOUTH D136 //D240 /405
BE-BOP DELUXE D220 /397
BECK //D224 /280 325 //D 330 409
JEFF BECK //D372
JASON BECKER /489
HARRY BECKETT /545
LARRY BECKETT //D444
BEE GEES D85 D100 536
NICK BEGGS /448 /500
BEIRUT /551
ERIC BELL //D478
MADELINE BELL /321 /513
MAGGIE BELL //D521
WILLIAM BELL //D536
BELL ORCHESTRE /543
BELLE & SEBASTIAN D237 //D322 /404 /541
BELGIAN POP 541
BELLRAYS /478
THOM BELL /507
BELL X-1 /469
BELOVED /502
PAT BENATAR 313
ARIEL BENDER /207
BOYD BENNETT 278
CLIFF BENNETT & REBEL ROUSERS D49 D265 /550
TONY BENNETT /377
GEORGE BENSON /440 /514
ALAN BERGMAN /461
BERLIN /495 /534
JEFF BERLIN /378
CHUCK BERRY D53 124 D150 276 /394 D466
DAVE BERRY D48
MATT BERRY /409 /518
RICHARD BERRY D173
PETE BEST //D193
BETA BAND D239 /489
JEHNNY BETH /520
BETTERDAYS //D143
BEVIS FROND D116 /174 /497
B-52s D132 /228 D271 /347
ERIC BIBB /391
BIG BIG TRAIN /519
BIG BOPPER D116
BIG BROTHER & THE HOLDING COMPANY D88
BIG COUNTRY D130 /163 271 276 /397 452
BIGFOOT /423
BIG STAR /484
BIG THREE D83
MARK BINGHAM /539
GINA BIRCH /541
ANDREW BIRD /518
WALLIS BIRD /495
BIRDS D239 334
JANE BIRKIN /282 /406
BIRTHDAY PARTY/BOYS NEXT DOOR D151 /240
BITCH /539
BITTER SPRINGS /412
BRANT BJORK /491
BJORK/SUGARCUBES D118 D175 /227 D234 /276 D337
CILLA BLACK //D51 //D217
FRANK BLACK /533
PAULINE BLACK /543
BLACKBERRY SMOKE /478 /520
TONY BLACKBURN /280
BLACK CROWES D169 /465
BLACK DOG /285
BLACK FLAG //D184
BLACK GRAPE //D469
BLACK KEYS /523
BLACK LIPS /469
BLACK METAL MUSIC 436
BLACK MIDI /534
RITCHIE BLACKMORE //D228 /396 /417
BLACK OAK ARKANSAS /495
BLACK REBEL MOTORCYCLE CLUB /413 /523
BLACK SABBATH D74 246 /314 /343 /379 D412 417 D450 *D*/473 /516
BLACK STAR RIDERS /463 /497 /513
BLACK STONE CHERRY /355 /451 /478 /549
CHARLES BLACKWELL //D228
OTIS BLACKWELL 277
BLACK WIDOW /383 /407 /434
BLANCMANGE /451 /493
BOBBY BLAND //D277
BLAXPLOITATION 226 260 495
BLIND FAITH D118
BLIND GUARDIAN /436
BLINDS & SHUTTERS 131
BLOCKHEADS /363 /417
BLONDIE D66 D241 D266 /375 /476 /535
BLODWYN PIG //D200
BLOODCLOT /468
BLOOD RED SHOES /527
BLOOD SWEAT & TEARS //D506
BLOSSOM TOES //D428
BLOW MONKEYS //D183
BARRY BLUE /486
BLUE AEROPLANES /462
BLUE BEAT LABEL D192
BLUEBELLS /515
BLUE CHEER D197
BLUE HAT LABEL 536
BLUE HORIZON LABEL D55 D67 324-325
BLUE OX BABES 364
BLUE ORCHIDS /520
BLUE OYSTER CULT /293 /490 /491
BLUE PHANTOM 405
BLUES MUSIC D155 293 525
BLUES MAGOOS //D423
BLUE OCTOBER /483
BLUES PILLS /505
BLUETONES //D200) /423 /495
COLIN BLUNSTONE //D226 /481 /530
BLUR D179 //D211 224 D242 334 /403 /537
BODYSNATCHERS /500
CURT BOETTCHER D229
MARC BOLAN/T.REX D36 D54 D64 D77 D84 D95 127-128 D144 179 190 D191 207 /210 D217 257 /277 324 341 D391 /409 426 D524
JOE BONAMASSA /342 /374 /485
GRAHAM BOND D38 D472
JAMES BOND D158 286
GARY (US) BONDS //D386
DEBORAH BONHAM /531
BONHAM FAMILY /354 /428
BONHAM'S AUCTIONS 183
BON JOVI D93 D111 /370 /492
GRAHAM BONNET /461
BONNIE PRINCE BILLY //D295 /468
BONZO DOG BAND D100 /258 /320 /332
BETTY BOO /538
BOOKER T & THE MGs D231 405
BOO RADLEYS //D192 /522 /548
BOOTLEGS 149 240 252 273
ADRIAN BORLAND 403
BOSSA NOVA MUSIC 384
BOSTON D234 /328
BOTH HANDS FREE /505
DAVID BOWIE D43 48 D63 75 D85 D90 97 103 109 116 D118 123 126 D131 137 D141 D147 D153 159 /165 D172 D185 190 197 207 D208 215 222 226-227 243 D249 251 254 259 278 283 286 299 D332 342 354 363-364 385 402 412-413 448-50 D456 D462 /490 D518 D531
BOXER REBELLION /453
TOMMY BOY LABEL 337
JOE BOYD //D122
PATTI BOYD /343 /458
BOY GEORGE /240 /277
BOYZONE D250
TERRY BOZZIO /451
BRADFORD /512
CHARLES BRADLEY //D416
PHIL BRADY //D459
BILLY BRAGG /345 413 /524 /527 /551



BRAINIAC 5 /442
BRAINTICKET *D460*
DOYLE BRAMHALL II /486
KIRK BRANDON /191
BREAD //D219
BREATHLESS /535
BREEDERS /275 414
PAUL BRETT /522
BRIAN JONESTOWN MASSACRE /428 /481
ANNE BRIGGS 341
BRILLIANT /490
BRISTOL SCENE *D465*
BRITISH BLUES 354 *D358* 360
BRITISH ELECTRIC FOUNDATION 395 **I544**
BRITISH INVASION *D114* 425
BRITISH R&B *D352-353*
BRITISH ROCK'N'ROLL //D161
BRITISH SEA POWER //*D302* /385 413 /466, also SEA POWER
BRITISH 60s SOUL 397 432
BRIT GIRLS, 60s 516
BRITPOP 194-195 *D358* 512
BRIX & THE EXTRICATED /481
BROKEN SOCIAL SCENE /521
BRONSKI BEAT *D72*
ELKIE BROOKS //D177 /374
RONNIE BAKER BROOKS /462
BROS *D109*
BROTHERHOOD OF MAN /493
BROTHERS IN ARMS /525
EDGAR BROUGHTON /321
ARTHUR BROWN //D129 169 /399 /429 /492
IAN BROWN /315
JAMES BROWN *D40 D60 D214-217* *D333* 406 435
JOE BROWN *D138* /329 /356 /411 /502
MAXINE BROWN /428
PETE BROWN *D114* /270 /313 /321
RUTH BROWN *D65*
SAM BROWN //D542
JACKSON BROWNE *D102* /220 /521 /528
DENNY BRUCE /223
JACK BRUCE /391
CLAUDIA BRUCKEN /409
BILL BRUFORD /397
BRUMBEAT *D180*
ANE BRUN /486 /509
DON BRYANT /507
BUBBLEGUM POP *D74* 411
LINDSEY BUCKINGHAM /530
JEFF BUCKLEY *D284* /444
TIM BUCKLEY *D103* /336 386
HAROLD BUDD /422
BUDGIE //D441
BUENA VISTA SOCIAL CLUB /523
BUFFALO SPRINGFIELD *D142* 263 /383
JAKE BUGG /540
CIDNY BULLENS /549
BUNCH /493
RABBIT BUNDRICK ERIC BURDON *D184* /209
LEROY BURGESS 277
SONNY BURGESS //D153
SOLOMON BURKE *D69* /276 /356 405
JJ BURNEL *D159* /329
JOHNNY & DORSEY BURNETTE *D146*
KEN BURNS 264
ANDY BURROWS /492
JAMES BURTON *D162* //D459
BUSH /351 /507
KATE BUSH *D76* 92 *D113 D124* 152 170 *D233* 262 317 390 430
BUSTED /488
BUTTERFIELD BLUES BAND *D89*
BUTTHOLE SURFERS *D114*
BUZZCOCKS 113 /167 /213 *D249* 272 /488 /500 /549
B*WITCHED /384
BYRDS *D84-85* 96 105 *D130-131* 200 207 210 221 /248 271 282 /420 /485
BYG/ACTUEL LABELS 273

C

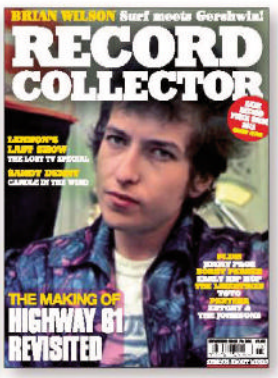
CABARET VOLTAIRE *D145* /269 /497 /500
TERRY CALLIER *D222*
JOHN CALE //D159 /219 /290
BILL CALLAHAN /441 /495
DAVID LANE CALLAHAN /523
CAMEL 369 //D420 /476
GLEN CAMPBELL *D358*
ISOBEL CAMPBELL /515
ROBERT CAMPBELL /528
CAMPER VAN BEETHOVEN /401
CAN *D113* /183 217 237 403 //D520
CANNED HEAT *D136* /200
CANNIBAL CORPSE /517
FREDDY CANNON *D142*
CANTERBURY SCENE 154
LAURA CANTRELL /548
CAPITAL RADIO 53
CAPITOL LABEL 255
CAPTAIN BEEFHEART *D90* 217 /224 243 /539
CAPTAIN MARVYAT 367
CAPTAIN SCARLET *D173*
CARAVAN *D83* /176 260 /313 412 /496 /524
CARDIGANS //D244 /543
BELINDA CARLISLE *D111 /332* /416 /470 /498
VANESSA CARLTON /453
JOHN CARPENTER //D439 /540
MARY CHAPIN CARPENTER /170
CARPENTERS //D125 /489
ROY CARR /379
PAUL CARRACK /352 /383
RONNIE CARROLL *D209*
CAR SEAT HEADREST /506
JOHN CARTER /548
VALERIE CARTER *D537*
CARTER USM *D151* /222 /508 /536
ELIZA CARTHY /462
JOHNNY CASH *D58* 197 252 271 287 /301 333 409
CASSETTE TAPES 462
CAST *D217* /467
EVA CASSIDY 346
CATATONIA //D236 /388
CAT POWER /527
CLEM CATTINI 503
MALCOLM CATTO /266
CAVALERA CONSPIRACY /436
NICK CAVE & BAD SEEDS *D225-226* /315 /361 389 405 507
CAVE IN /532
CAY //D242
CBGB SCENE /273 /495
CELEBRITY RELEASES *D238*
CERRONE /502
EXENE CERVENKA /510
EDDIE CHACON /534 /536
GUY CHADWICK //D222
CHAS CHANDLER 205
CHAMELEONS *D137* /265
CHAMPS *D84*
BETH NIELSEN CHAPMAN /533 /537
CHARISMA LABEL 172 377
CHARLATANS //D193 /271 /458 /500 /507
CRAIG CHARLES /525
RAY CHARLES *D45* 250-251 269 /278
CHARTS (UK) 159 279
CHAS AND DAVE /313 /500
CHASM /547
CHEAP TRICK *D137* 206 //D455 /518
CHELSEA //D247
CHEMICAL BROTHERS *D242*
CHEMISTRY SET /532
CHER *D106*
CHERRY RED LABEL 286 483
DON CHERRY 520
CHESS LABEL *D127 D273* 320
CHIC /305 /387 /484 /500
CHICAGO 178 /385
CHICAGO LOOP 433
CHICAGO NOISE ROCK 518
CHIFFONS *D132*
CHILD 544
BILLY CHILDISH /291
CHILDREN OF BODOM /490
CHILDREN'S RECORDS 208
CHI-LITES /541
CHINA CRISIS /473
NICKY CHINN /233
CHISWICK LABEL //D196
CHARLIE CHRISTIAN 281
CHRISTIAN DEATH *D439*
TONY CHRISTIE /319
CHISLEHURST CAVES 402
CHOCOLATE WATCHBAND /486
CHORDS /483
CHRISTIANS /455
LOU CHRISTIE //D534
TONY CHRISTIE /500
CHRISTIE'S AUCTIONS 72 76 78 86 98 110 118 122 131 139 143 159 165 170 180 183 192 234 286 377
CHRISTMAS RECORDS 184 208 220 233 293 370 383
CHTHONIC /425
CHUCK D /548
CHUNKY, NOVI & ERNIE /531
CHURCH *D138* /488 **I544**
CHVRCHES /481
GABRIELA CILMI /380
CINDERELLA /415
CINEMATIC ORCHESTRA /375
CITIES (MOST COLLECTABLE) 508
CLANGERS 266
CLANNAD *D202* /500 /503
ERIC CLAPTON *D40* 52 *D94* 106 152 200 238 282 /378 *D423*
CLAP YOUR HANDS SAY YEAH /465
CLARK /538
BRANDY CLARK /547
CHRIS CLARK /313
DEE CLARK *D441*
DAVE CLARK FIVE *D56* /138 // *D166* 351-356 /501
PETULA CLARK *D77 D120 D131* 193 239 //D509
ALLAN CLARKE /545
STANLEY CLARKE /432
CLASH *D80* 178 194 206 243 260 303 337 //D419 /488 539
ALAN CLAYSON 321 /471
MERRY CLAYTON /289 /442
CLEANING VINYL 69
CLARENCE CLEMONS /392
CLIENTELE /548
JIMMY CLIFF /405 /482 //D538
CLINIC //D252
GEORGE CLINTON //D162 /483
CLOUDS /417
CLUTCH /444 /541
COB 308 383
BILLY COBHAM /385 /419 /425
EDDIE COCHRAN *D79* 107 112 *D181 D256 D504*
JOE COCKER *D46*
COCKNEY REJECTS /401 408
COCK SPARRER /472
COCTEAU TWINS *D*/486
DENNIS COFFEY /484
ALMA COGAN *D81* 329
COHEED & CAMBRIA /375 /445 /534
LEONARD COHEN *D110* 304 463
COLDCUT /468
COLDER /447
COLDPLAY *D320*
BJ COLE /522
LLOYD COLE //D455 /495 /550
NAT 'KING' COLE *D66*
BOOTSY COLLINS *D265* /389
EDWYN COLLINS /157 *D193-194* *D405* /491
GLENDA COLLINS *D225*
JUDY COLLINS /493 /500
PHIL COLLINS *D87* 257
SHIRLEY COLLINS /508 /513 /545
COLONEL BAGSHOT //D418
COLOSSEUM *D164*
COME *D163*
COME ORGANISATION *D475*
COMEDY RECORDS UK 71 *D236*
COMEDY RECORDS GLOBAL 310 *426* 523
COMICS, ROCK 445
COMMUNARDS *D102*
COMUS /380
CONCERT LIVE LABEL /393
CONCRETE BLONDE /426
CONFLICT 270
BRIAN CONNOLLY *D212*
JOANNA CONNOR /516
PADDY CONSIDINE /532
CONSOLIDATED /517
CONVENTIONS 110
RUSS CONWAY 195
RY COODER *D59* 426
PAUL COOK /530
SAM COOKE *D44 D243 D512*
RITA COOLIDGE /479
GAZ COOMBES /481
ALICE COOPER *D97* 238 /267 /391 410 //D495 /548
JULIAN COPE /267 /307
STEWART COPELAND /504
JIM COPLEY /361
CORAL /283 290 /451 /517 /549
CORDUROY /419
CORNERSHOP //D225 /500
HUGH CORNWELL /168 /304 /448 /491 //D536
CORRS *D239* /392
CORTINAS /384
FERRY CORSTEN /359
SARO COSENTINO /537
NIKKA COSTA /467
ELVIS COSTELLO 49 *D91* 171 //D193-194 340 406 /527 // *D531* /536
ROBERT COTTER /519
ROB COTTINGHAM /410
COUGARS/BARONS/NERO & GLADIATORS *D72*
CATHAL COUGHLAN /516
MARY COUGHLAN /444
COUNTING CROWS /363 /400
COUNTRY JOE & FISH *D83* 204 //D227 /301 414
COUNTRY ROCK *D166*
JAYNE COUNTY //D197
COURTEENERS I/D544
COVER VERSIONS 209
COWBOY JUNKIES /536
COWSILLS //D539
GRAHAM COXON /279
KEVIN COYNE /275 410
CRADLE OF FILTH //D234 /346 407 /434
CRAMPS *D78*
CRANBERRIES /364 /490 /512
LOUISE PATRICIA CRANE /507/513
CRASS /300 /381 /537
BEVERLEY CRAVEN /365 /431
RANDY CRAWFORD *D54*
ROBERT CRAY /366 /405 /534
CREAM *D101* //D217-218 /310
CREATION LABEL /310 457
CREATION //D191 /299 /393 //D465
CREATURES //D240
CREED /372
CREEDENCE CLEARWATER REVIVAL *D98* 269 /338
CREEM MAGAZINE 538
KID CREOLE /500
CRESSIDA 395
CRICKETS *D128* /306 376
CRIMINAL DAMAGE /415
CRO-MAGS /506
STEVE CROPPER //D519
BING CROSBY 417
DAVID CROSBY /116 /265 /489 /510 /522
CROSBY, STILLS & NASH *D41* 408
CROSBY, STILLS, NASH & YOUNG *D115* 200 303 //D499
CHRISTOPHER CROSS /387
SHERYL CROW *D215*
CROWDED HOUSE *D154*
GARY CROWLEY /294 /538
ROBERT CRUMB 443
CRUNCH /416
CRUSHED BUTLER 226
CRYSTAL METHOD /368
CSS /416
CULT *D94* //D182 /264
CULTURE CLUB *D53* //D231
ROSALIE CUNNINGHAM /528
CURE *D61* 106 *D167-169* 187 252 282 293 431 /550
CURVED AIR *D102* /321 /351 /400 /477
CUTTING CREW /503

D

MIKE D'ABO /523
DAF /516
RHODA DAKAR /545
DAKOTAS/EAGLES/HUNTERS *D67*
DICK DALE *D203*
ROGER DALTREY /239
DAMNED *D81-82* /198 /265 /325 410 //D505 /509
DAMNED THINGS /491
DANCE MUSIC 239
DANDELION LABEL 149 331
DANDY WARHOLS /453 /488
TONY DANGERFIELD //D241
DANGER MAN see PRISONER
DANKO JONES /439
DANNY & JUNIORS /314
DANTALIAN'S CHARIOT /376
TERENCE TRENT D'ARBY *D106* 282 /517
DARE /529
BOBBY DARIN *D149* 197
DARK *D172* /536
D.A.R.K. /457
DARKNESS /290 295 /359 /472 /498
DARKTHRONE /418
DARK TRANQUILLITY /513
DARTS /549
DATSUNS /520
SHAUN DAVEY /182
TJ DAVIDSON /502
CYRIL DAVIES 436
DAVE DAVIES /270
RAY DAVIES /345 /422
BILLIE DAVIS *D233* /389
MILES DAVIS 219 *D225* 266 283
SPENCER DAVIS GROUP //D198
DAWN OF THE REPLICANTS //*D237* /500
RICHARD DAWSON /498
DANIELLE DAX & LEMON KITTENS *D123*
TAYLOR DAYNE /395
DB'S /532
DEACON BLUE *D130* /262 /405 /502 /533
DEAD CAN DANCE /522
DEADCROSS /471
DEAD DAISIES /467
DEAD KENNEDYS /536
DEAD OR ALIVE *D150* /180
JAMES DEAN 270 449
ROGER DEAN 267
DEAP VALLY /525
DEATH (60s US) /481
DEATH ANGEL //D444
DEATH DISCS 451
DEATH IN VEGAS //D278
CHRIS DE BURGH *D86* /266 /383 /409
DEBUT ALBUMS 433
DECAL LABEL /114
DECCA LABEL /167
DAVE DEE, DOZY, BEAKY, MICK & TICH *D41* /355
DECEPTIVE LABEL 222
KIKI DEE //D197 /317 /332 /494 /535
DEEP FREEZE MICE *D391*
DEEP PURPLE *D67* 191 222 /227 247 *D272 D305* /395-396 /401 406 /435 /468 476 //D514
DEEP SOUL 252
DEERHUNTER /488
DEF JAM LABEL 251
DEF LEPPARD *D100* /171 /325 /393 //D493 //D533
DELAIN /402 /501
DEL AMITRI *D230* /376
DE LA SOUL /492 /543
DEL-FI LABEL *D224*
DELLS /325 /406
DEMOS/PROMOS/ACETATES 148
TERRY DENE *D62*
DENIM LABEL 166
SANDY DENNY *D109* 381 452
DEPARTMENT S /455
DEPECHE MODE *D117* 129 *D230* *D438*
DERAM LABEL *D112* 302 540
DEROY LABEL 444
MICHAEL DES BARRES /457
JACKIE DESHANNON /324 /485
DESTINY'S CHILD /354
DESTRUCTORS 428
DETOUR LABEL *D177*
BIG PETE DEUCHAR *D476*
DEUS /496
DEVIANTS /393
DEVIL DOLL *D177* *D461*
DEVILDRIVER /482
WILLY DeVILLE 403
DEVO /481
DEXYS MIDNIGHT RUNNERS *D41* /253 /272 /500 /509 /537 /547
NEIL DIAMOND *D142* 210 406
SEAN DICKSON I544
BO DIDDLEY *D46* /203 279 /352
DIDO //D414
J DILLA 507
DIMENSION LABEL /239
DIMMU BORGIR /480
DINOSAUR JR //D162 405 //D518
CELINE DION *D207*
DION & BELMONTS *D57* /258 /333 /402 /472 /509 /533
DIRECT HITS 525
DIR EN GREY /394
DIRE STRAITS *D44 D79* 86 *D100* *D111* //D173 /393 /529
DISCHARGE /453 /503
DISCO MUSIC 358
DISTRACTIONS /405
DIVAS 319
DIVINE COMEDY //D235 /497 /511
DIXIE CHICKS /418
DIXON BROTHERS 406
DJ FONTANA /322
DJ SHADOW 410
DMAs /541
DOC THOMAS GROUP 224
DOCTORS OF MADNESS /497
COXSONE DODD 299
DODO RESURRECTION SPOOF *D164*
SAM DODSON /341
PETER DOGGETT /304
DOGS D'AMOUR *D127* /532
DOKKEN /551
THOMAS DOLBY /366
DOLLAR /488 /498
DOLLY MIXTURE //D518
FATS DOMINO *D111* 172
LONNIE DONEGAN /93 173 //D249
TANYA DONELLY //D219
DONOVAN *D44* *D113* /207 /299
JASON DONOVAN & KYLIE MINOGUE *D123*
DOORS *D105* /143 219 237 239 /251 275 //D331 /371 /506
DOOBIE BROTHERS /384
DOO-WOP *D87-88* 178 210 259
KEVIN DORIA /519
DORIS DAY *D148* 192
DORO /484
LEE DORSEY *D55* 395
DOUBLE TROUBLE /490
DOVES /494
DOWNLINERS SECT *D151* 433
LAMONT DOZIER /301 /479
NICK DRAKE *D150* 245 370 408
JUDGE DREAD //D212
DREADZONE /388
D:REAM /518
DREAM SYNDICATE /266 /504
DREAM THEATER 253 /301 /395 /420 /492 //D532
DR FEELGOOD *D214* 266 3 72 436 /517
DR HOOK *D207* /524
DRIFTERS *D39* //D183 202 289 413
DRIVE-BY TRUCKERS /502
DR JOHN //D226 /355
DR ROBERT /216
DR STRANGELY STRANGE 393
DRUNKEN FISH LABEL 165
DR WHO *D209* *D467*
DROP NINETEENS /551
DRY CLEANING /537
DU BLONDE /518
DUB PISTOLS /392
DUCKS DELUXE /367
ANNE DUDLEY 517 /531
STEPHEN DUFFY //D321
CANDY DULFER /538
AYNSLEY DUNBAR /359
JOHNNY DUNCAN *D81*
LESLEY DUNCAN 500
SIMON DUPREE & THE BIG SOUND *D80* 413
DURAN DURAN *D63* *D240* /303 *D445* //D525 /551
VAN DUREN /494
DURUTTI COLUMN *D144* /269
BAXTER DURY /472 /536
IAN DURY /249 /477
JACQUES DUTRONC *D235*
DVD-AUDIO FORMAT 284
DWARVES /390
JUDY DYBLE 340 /492
BOB DYLAN 51 *D73-74* 95 *D109* 116 127-128 *D137* 140 *D150* /157 164 180 190 /201 204 212 218 /223 232 250 253 261 267 272 291 294 311 /334-335 346-348 381 406 *D415* 431 436 447 *D491*

E

VINCE EAGER 403
EAGLES /348 /464
EARACHE LABEL 249
EARL BRUTUS /519
EARTH /448 /481
EARTH WIND & FIRE /419
EARWORM LABEL *D240*
EAST EUROPEAN LPs *D124*
EAST 17 *D187*
EASY LISTENING 199
EATER *D463*
ECHO & BUNNYMEN *D59* //D189-190 /264 /315 /429
ECHOBOY //D248
ECM LABEL 513
EDDIE & HOT RODS /442
DUANE EDDY 167 184 244 /390
RANDY EDELMAN /390
EDENBRIDGE /417
EDGUY /393
EDITORS /502
DAVE EDMUNDS *D74-75* //D418 /422
DAVE EDWARDS /533
JACKIE EDWARDS *D53*
TERRY EDWARDS /509
EELS /498 /511 /528
808 STATE *D164* /310 /354
WALTER EGAN /514
EGG /400 /477
DAVID EICHER /492
8-TRACK CARTRIDGES 438
ELASTICA *D186*
ELBOW /499 /500 /525
ELECTRIC EELS 259
ELECTRIC PRUNES *D85* *D214* 278
ELECTRIC WIZARD /390
ELECTROCLASH MUSIC 276
ELECTRONICA PIONEERS 449
ELECTRONIC BODY MUSIC 450
ELECTRONIC ENSEMBLE **I544**
ELEKTRA LABEL 268 330 /530
ELEKTRIC MUSIC /170
ELEVATORS *D147*
DANNY ELFMAN 386
MARC ELLINGTON 299
STEVE ELLIS //D224 /515
ANDY ELLISON /535
SOPHIE ELLIS-BEXTOR /390
ELO *D38* *D182* //D409 /499 /500
ELO II /352
ELOY //D401
EMBER LABEL *D224* 458
EMBRACE *D256* /475 /534
GEOFF EMERICK /324
KEITH EMERSON 543



EMERSON, LAKE & PALMER D192 /265 /299 /317 /341 /356 /410 /416 /439 D464 /491 /524
EMF /531
EMINEM 259 307
TOMMY EMMANUEL /474
END 222 386
ENID //D410
ENIGMA /269
ENKA JAPAN BLUES /426
BRIAN ENO D101 171
ROGER ENO /529
JOHN ENTWISTLE 287
EPICA /365 /432 /459
EPISODE SIX D126
ERASURE D107 D125 153 /491 /514
ROKY ERICKSON 147
ILAN ESHKERI /531
ESP-DISK 426
ESQUIRE LABEL D473
DAVID ESSEX D138 //D214
GLORIA ESTEFAN D162
JOHN ETHERIDGE /364
MELISSA ETHERIDGE /379 /493 /522
EUROPE /366
EUROVISION (TV) D165
EURYTHMICS D55 D149 319 /407
EVANESCENCE /393
EVERCLEAR /500
EVERGREY /386
EVERYDAY COLLECTABLES 414
EVERLY BROTHERS D49 D63 D175 452
EVERYTHING BUT THE GIRL //D198 **I544**
EVERYTHING EVERYTHING /530 /532
EXETER LIBRARY 457
EXODUS /525
EXOTICA MUSIC 174
EXTREME D161 /545
EXTREME METAL 241 386
EYES D144
EZIO /391
EZRA COLLECTIVE /538

F

FABULOUS POODLES /500
FACES /392
FACTORY /484
FACTORY LABEL 83 D204 270
JOHN FAHEY D341
FAIRGROUND ATTRACTION /391
FAIRPORT CONVENTION D52 262 340 //D468 /500
ADAM FAITH 285
MARIANNE FAITHFULL D39 /385 /488 /517
FAITHLESS /499 /511
FAITH NO MORE D133 284
FAKE NAMES /507
FALL D79 /271 //D336 D477 /493
AGNETHA FALTSKOG 284
GEORGIE FAME D45 /366 //D447
FAMILY D84 /417 D438 //D545
FAN CLUB/NEW ROSE LABELS D116
FANNY /486
FANTASTIC NEGRITO /531
FANTASY D153 /521
FANZINES 540
RICHARD FARINA 445
CHRIS FARLOWE /327 /386
FARM D138
FATBACK BAND /541
FATBOY SLIM D257 /513
FATES WARNING /394 /499
FAT WHITE FAMILY /491 /500
NEWTON FAULKNER /404
FAUST D255 //D523 /533
BILL FAY /405
FEAR FACTORY /444 /521
FEATHER 392
CHARLIE FEATHERS 280
FEEDER /323 /402 /437 /527
FEELIES //D476
FEELING /449 /536
FIELD MUSIC //D478
FELICE BROTHERS /426 /491
JULIE FELIX /284
FELT D165 /488 /529
FEMALE-FRONTED METAL /432
RAY FENWICK /180 /518
BRYAN FERRY D72 /244
FESTIVALS 120 170 176 215-216 220
FIELD MUSIC /542
LEE FIELDS /490
FIELDS OF NEPHILIM /399
FIERCE PANDA LABEL /200 //D296 D455
FIERY FURNACES /448
FIFTH DIMENSION //D521
FILMS OF 60s 455 457
FILMS OF 70s 456
FILTER /417
FINE YOUNG CANNIBALS D122
CRAIG FINN /464
MICKEY FINN //D189
NEIL FINN /246
FIRE /343
FIREFALL /514
FIRE LABEL 433
FIREWIND /383
FIRST AID KIT /538
WILD MAN FISCHER 393
FISCHER-Z /465
FISH //D159 /317 /494 /519
SAMANTHA FISH **I544**
5 AM EVENT D156
FIVE STAR D98
FIXX /534
FLAMING LIPS //D172 //D288 405 431 /493 /500 /510 /536
FLAMIN' GROOVIES D47 435 //D531
FLARE /469
FLASH & PAN D461
FLATT & SCRUGGS 199
FLEET FOXES /512
FLEETWOOD MAC D43-44 D107 //D195 /243 /281 /356 425 //D515
FLESH EATERS /488
FLEUR DE LYS /369 /412
FLICKNIFE LABEL 446
FLOTSAM & JETSAM /522
FLOWER KINGS /403 /455
EDDIE FLOYD //D515
FLUFFY JACKETS /423
FLYING COLORS /448 /509
FLY LABEL 88
FLYLEAF /435
FLYING BURRITO BROTHERS D166-167
FM (UK) /440
FOALS /533
FOCUS D141
FOCUS GROUP 415
JOHN FOGERTY /338 //D448
FOGHAT /378
FOLK 175 223 235 305 309 387-388
FONTAINES DC /530
FONTANA LABEL D140
WAYNE FONTANA & MINDBENDERS D53 /511
FOO FIGHTERS D246
FOOTBALL RECORDS 202 299 325
EMILE FORD & CHECKMATES D230
LITA FORD 431
ROBBEN FORD /411
JULIA FORDHAM /450
FOREIGNER //D184 /325 /372 /376 /432
ROBERT FORSTER /492
JO FOSTER /494
MO FOSTER/RAY RUSSELL /408 /515
FOUR PENNIES D63
FOUR SEASONS //D252 /348
FOUR TOPS D100 415 //D532
KIM FOWLEY /439
SAMANTHA FOX /407
BRUCE FOXTON /408
JOHN FOXX /265 /459 /508
RODDY FRAME /244
PETER FRAMPTON /260 /301 /512
CONNIE FRANCIS D151-152 /309
FRANKE & KNOCKOUTS /391 /488
FRANKIE GOES TO HOLLYWOOD 64 D111 172 /255 407 //D423
ARETHA FRANKLIN D96 D258 405 484
CAROLYN FRANKLIN D474
ERMA FRANKLIN D161 D474
FRANZ FERDINAND /391 /529 /534
ANDY FRASER /315
FRATELLIS /419 /489
FREAKBEAT see **R&B/** 163
FREE D54 250 /356 /404
ALAN FREED D165
FREEDOM CALL /392
FREEDOM'S CHILDREN D469
FREEEZ /513
MARTIN FREEMAN /323 /494
FRENCH EPs 205
FRENCH DISCO 495
FRENCH HOUSE MUSIC 275
FRENCH 60s POP D230
FRENCH UNDERGROUND 443
DEAN FRIEDMAN /525
KINKY FRIEDMAN /169
MARTY FRIEDMAN /437
FRIENDS AGAIN /551
ROBERT FRIPP //D538
LEFTY FRIZZELL D154
FRONT LINE 266
FROST* /463
FROZEN TEAR /467
FRUITS DER MER LABEL 416
FRUUPP //D530
FUCHSIA /503
FUCKED UP /541
FUGS //D168 351 /514
BOBBY FULLER FOUR D92
FU MANCHU /477
FUN BOY THREE 38
FUNERAL FOR A FRIEND /410
FUNK MUSIC 119 187 272 308 513
FUNKADELIC D163 /335
BILLY FURY D97 118 260 346

G

PETER GABRIEL 106 407
SERGE GAINSBOURG D229 517
GALAHAD /340 /452
GALAXIE 500 //D234 /426
ERIC GALES /381 /489
NOEL GALLAGHER //D519 /545
RORY GALLAGHER /192 /249 267 390 /480 /522
JAMES GALWAY /500
PAUL GAMBACCINI /517
GAMBLE & HUFF /384
GANG OF FOUR //D326
GARAGE ROCK MUSIC 248
GARBAGE D209 /225
GARCIA PEOPLES /491
ART GARFUNKEL /283 407
FREDDIE GARRITY /266
MIKE GARSON /536 /548
GASLIGHT ANTHEM /551
GATHERING /343 /419 /432
GAY DAD //D241
MARVIN GAYE D78 190 256
GAYE BIKERS ON ACID /505
GBH /399
RON GEESIN D176 /351
BOB GELDOF 298 /503
GENE //D199
GENE LOVES JEZEBEL //D391
GENERATION X D97 /492
GENESIS D48 D117 D146 //D218 /227 /238 /267 /279 /299 /309 339 /340 /370 /433 //D516
GENIUS/GZA 405
GENTLE GIANT D137 //D405 413 //D501
GENTLE STORM /438
BOBBIE GENTRY 510
ROBIN GEORGE /518
LISA GERMANO /409
LISA GERRARD /480
MALCOLM GERRIE 424
GERRY & PACEMAKERS /349
JANE GETTER PREMONITION /517
GHOST D119
GHOSTPOWER /532
GIANT /528
GIANT DRAG /414
GIANT SAND 395 /441
DEBBIE GIBSON /472
PAUL GILBERT /359
VINCE GILL /496
GILLAN D165 177 296 /335 397
BOBBY GILLESPIE /520
DANA GILLESPIE 495
THEA GILMORE /300 /551
DAVID GILMOUR D132 /285
GORDON GILTRAP /336 /472
ALLEN GINSBERG //D186
GIRL GROUPS, 50s/60s D246 D263
GIRLSCHOOL /549
GLAM ROCK 81 269 328
GARY GLITTER D65
VIC GODARD & SUBWAY SECT D203 243 //D505
GEOFF GODDARD //D154
GODFATHERS /412 /536
GODFLESH /433
KEVIN GODLEY /473 /513
GODSPEED YOU! BLACK EMPEROR D243
GOGOL BORDELLO /417
GO-GO MUSIC 470
GO-GO's D111 /517
GOJIRA /456
ANDREW GOLD D551
GOLDIE /497
GOLDFRAPP //D347
GOLDIE & THE GINGERBREADS //D529
ALBERT GOLDMAN 303
GOLDRAY /508
BOBBY GOLDSBORO /313
GIORGIO GOMELSKY 491
GOMEZ //D250 /392 /467
JON GOMM /448 /512
GONG D175 /189 380 /420
JACK GOOD /161 523
PHILLIP GOODHAND-TAIT /527
GOODIES /257
GOOD, THE BAD & THE QUEEN /487
GOO GOO DOLLS /382
HARRY GOODWIN 328
ROBERT GORDON /537
LESLIE GORE D181
GORILLAZ //D378
GOSPEL MUSIC 536
GO TEAM! /521
GOTTHARD /428
GOTH MUSIC D343 /524 /547
RICHARD GOTTEHRER /528
GOV'T MULE /437 /456
GO WEST /529
CHARLIE GRACIE //D195 /447
DAVY GRAHAM 287
LARRY GRAHAM /500
GRANDADDY //D261
GRAND ILLUSION /376
GRAND ROYAL 267
GRAND UNION ORCHESTRA /532
EDDY GRANT /350 /521
JOHN GRANT /520
GRAPEVINE LABEL 212
GRATEFUL DEAD D64 117 194-197 246 268
BARRY GRAY 510
DAVID GRAY D271
THE GREAT SOCIETY D125
GREAT WHITE /403
GREBO 474
RICK GRECH D181
GREEN DAY D270 407
AL GREEN D51 268 339
PETER GREEN D167-168 /355 510
GREEN ON RED D83 //D147
GREENSLEEVES LABEL 473
JEREMY GREENSPAN /540
SID GRIFFIN //D212 /535
NANCI GRIFFITH D97 /213
JOSH GROBAN /484
GROUNDHOGS 28 D107 /167 424 D506
GRUNGE D468
GIGI GRYCE 405
GRYPHON /440
GTOs //D123
GUIDED BY VOICES /296 /509
GUITAR RECORDS 349-350
GUN /535
GUNS N'ROSES D118 D148 /294
MARGO GURYAN /505
ARLO GUTHRIE D107
BUDDY GUY 469

H

HACKEDPICCIOTTO /524
JOHN HACKETT /471
STEVE HACKETT /272 /305 /395 /465 /500 /508
SAMMY HAGAR /404 /495
MERLE HAGGARD D196
HAKEN /463
LUKE HAINES /264 /447 /542
NORMAN HAINES D169
HAIRCUT 100 //D170 **I544**
HALESTORM /400 /439 /484
BILL HALEY D38 D139 //D176 D454
ROSS HALFIN /390
HALF MAN HALF BISCUIT //D384
TERRY HALL //D182
TONY HALL /413
HALL & OATES //D170 //D353 /490 /492 /512
HAMBURG 60s SCENE 240
DAVID HAMILTON /534
CAYLEE HAMMACK /511
HAMMERFALL /431
PETER HAMMILL /166 /261 /393
LIONEL HAMPTON 279
MARTIN HANNETT 311
HANOI ROCKS D141 /447 /500 /523
GLEN HANSARD /550
HAPPY MONDAYS D131 406 D448 /460 /492 /500 /524
HAPSHASH & COLOURED COAT /299
ED HARCOURT /487
HARDCORE MUSIC, US 156-157
HARDCORPS /539
HARD ROCK MUSIC 391 **(US)** 463
HARD ROCK CAFE 178
DAVID A HARDY /505
FRANCOISE HARDY //D310
STEVE HARLEY & COCKNEY REBEL D136 /155 /374 /448 /501
NICK HARPER D373
ROY HARPER D95 185 /321 /395 D/491
BOB HARRIS /549
EMMYLOU HARRIS //D149 /240
JET HARRIS/TONY MEEHAN D74
WEE WILLIE HARRIS //D164
GEORGE HARRISON D104 208 260 269 418 D522
BETH HART /408
HARVEST LABEL 139-140 240 321-322
ALEX HARVEY D107 307 D453
JANCIS HARVEY D319
PJ HARVEY D188 D229 D257
JULIANA HATFIELD //D188 /300
ANNA VON HAUSSWOLFF /529
RICHIE HAVENS 276
RONNIE HAWKINS //D89
SCREAMIN' JAY HAWKINS D446
SOPHIE B HAWKINS /547
HAWKS //D523
HAWKWIND D70 D157 //D162 189 202 273 /339 //D360 /380 /390 D446 /502 //D528
RICHARD HAWLEY /402 /447 /499
ISAAC HAYES /264 /354 516
TUBBY HAYES 300
LIAM HAYES /489
JUSTIN HAYWARD /282
LEE HAZLEWOOD //D246
TONY HAZZARD /534
MICHAEL HEAD //D535
HEAD EAST /418
HEADHUNTERS /539
HEADSPACE /449
JEFF HEALEY /255
IMOGEN HEAP /367
HEAT /440 /534
HEART D145 /298 /424 /483 //D520 /533
THE HEARTBREAKERS 433
PAUL HEATON /405 /505 /536
HEAVENLY /374
HEAVEN 17 /356 /384 407 /491
HEAVY LOAD /551
HEAVY METAL MUSIC D114 184 203-205 435
JESSE HECTOR D437
HEFNER //D245
RICHARD HELL //D215
HELLACOPTERS /530
HELLOWEEN /400
HELP (BAND) 435
HELP YOURSELF //D446
DAVY HENDERSON /541
JIMI HENDRIX D50 D85-86 D121 124 D133-134 140 /153 162 /166 D171 176 179 188 196-197 209 /214-215 219 228 D248 255 263 295 303 330 343 362 380 405 497 D501
DON HENLEY /313
CLARENCE 'FROGMAN' HENRY D503
KEN HENSLEY D179 /477
HERBALISER /379
HERE AND NOW TOURS /293
HERMAN'S HERMITS D91
HERONIMUS FIN /515
KRISTIN HERSH //D520
HEY COLOSSUS /550
NICK HEYWARD /270
JOHN HIATT /520
HI-FI, VINTAGE 455
HI-FI SEAN /458
MARTHA HIGH /501
HIGH LLAMAS D286 /500
DARREL HIGHAM /466
HI LABEL 112
STEVE HILLAGE /348 /497 /539
CHRIS HILLMAN /230
HIM /372
EDDIE HINTON 325
HIP HOP 246 326 328 332 349 374 381 395 411 432 444 463 474 544
HIPPY BOYS 389
HIROMI /453 /551
ROBYN HITCHCOCK /500
ROGER HODGSON /341
HOLD STEADY /516
HOLE D191
BILLIE HOLIDAY 530
HOLLIES D71 //D109-111 260 /323 /374 383 414 /443 /497
MARK HOLLIS /221
BUDDY HOLLY 56 D88 D101 D114 147 205 234 D267
HOLLYWOOD STARS 254
HONEYBUS D111
HONEYCOMBS D193
HOOD /271
PETER HOOK /342 /489
LINDA HOOVER /540
MARY HOPKIN //D108
NICKY HOPKINS D183 525
TREVOR HORN /394 /489 536
BRUCE HORNSBY /165 /511
HORSLIPS /255
HOT CHIP /537
HOT CHOCOLATE D57 /359
HOT HOT HEAT /377
HOT ROD D191
HOUSE MUSIC 433
HOUSE OF LOVE D127
HOUSEMARTINS D136 D407
JOE HOUSTON 453
WHITNEY HOUSTON D163
JOHN HOWARD /483
HOWLIN' WOLF D78
MICK HUCKNALL /351
HUE & CRY /360 /470
GLENN HUGHES /237 /327 /351 /390 /460 /471 /550
HUMAN LEAGUE //D187 /264/356
HUMBLE PIE /423 /540
ENGELBERT HUMPERDINCK /550
TOMMY HUNT /528
HUNTERS 389
IAN HUNTER //D213 /264 /299 /406 /486
MIKE HURST /521
HUSKER DU //D158
ASHLEY HUTCHINGS /267 /356 360 /429
HYDROGYN /353

I

JANIS IAN /376 //D548
IBIZA DANCE SCENE 242
ICARUS 211
ICED EARTH /339 /500
ICICLE WORKS /400
IDLE RACE D181
IDLES /483 /525
IDLEWILD //D249 //D277 /387
BILLY IDOL D97 /273 /535
IGGY POP /540
IMAGINATION /483 //D542
IMMEDIATE LABEL 250 453
CHRIS IMPELLITTERI /527
IMPULSE! LABEL 525
INCOGNITO /429
INCREDIBLE STRING BAND D93 214
IN CROWD 263
INCUBUS /425
INDEPENDENT LABEL SCENE 64 125 D209-210
INDIGO GIRLS D193
INDUSTRIAL MUSIC D185 451
INDUSTRIAL LABEL 380
IN FLAMES /489 /541
NEIL INNES //D183 /427
INSPIRAL CARPETS //D129 /431
INSTRUMENTAL MUSIC 64 67 72
INSURING A COLLECTION 166
INTERLOPERS /532
INTERNATIONAL ARTISTS LABEL D110
IN THIS MOMENT /435 /504
INVICTUS/HOT WAX LABELS D242
INXS D114 /395 406
IQ D162 /364 /428
IRON MAIDEN D98 D135 //D206 257 272 //D289 /313 /389
ISLAND LABEL 60 D201-208 D344-346 /534
ISLEY BROTHERS D165
ITALIAN DISCO 454
IT BITES D129 /401
IT'S A BEAUTIFUL DAY 389

J

JANET JACKSON D189
JOE JACKSON D83 /489
MAHALIA JACKSON D268
MICHAEL JACKSON D62 D99 D191-192 194 235 366 491
MILLIE JACKSON /303 /541
TITO JACKSON /528
TONY JACKSON D172
WANDA JACKSON 333 //D523
GLEN JACOBS /337
JADE WARRIOR /352
CHRIS JAGGER //D174 /470
JAH WOBBLE //D228 /371 /441 /510
JAM D47 D90 /154 157 210 322 /391 434 //D472 /504 /537 /542
JAM & LEWIS 515
JAMAICA SOUND SYSTEMS /289
JAMES D137 /224 /487 /519 // D536
DELPHINA JAMES /543
ELMORE JAMES D161 174
ETTA JAMES D58 D200
JIMMY JAMES //D418
TOMMY JAMES //D458
TONY JAMES /340
WENDY JAMES /507
JAM & LEWIS /524
JAMIE T /534
JAMMS see KLF
BERT JANSCH D171 D173 235 251 413
CHAS JANKEL D297
JANUS 410
JAPAN D36 //D298 /328 //D517
JAPANESE PUNK 443
JAPANESE UNDERGROUND 250
JAPANESE VINYL SHOPS 411
JEAN-MICHEL JARRE D134 220 /335 D415 /485 /540
JARV IS /508
JASMINE MINKS //D530
JASON & SCORCHERS //D166
PETER JAY 504
JAYNE COUNTY D450
JAZZ BUTCHER /450
JAZZ COLLECTABLES 346-347
TRAD 543 **JAPANESE** 460
70s UNDERGROUND 518
JAZZMAN LABEL /259
JAZZ-ROCK UK LABELS 458

JEFFERSON AIRPLANE/STARSHIP D91-92 159 D211 /234 /509
JELLYFISH /536
JELLY JAM /454
JEM /359
WAYLON JENNINGS //D189
MUNGO JERRY /496
JESUS & MARY CHAIN D116 394 /524
JESUS JONES D141 /478
JETHRO TULL D86 108 //D151 199 214 229 258 /335 /343 349 /373 /389 //D395 //D420 /433 /482 /500 /504 //D529
JEWEL /325 /515
JOAN JETT /378
JILTED JOHN /487
JJ72 //D265
JOBOXERS /531
BILLY JOEL D70
ALAIN JOHANNES /511
JOHNNY HATES JAZZ /414, /484
JOHN'S CHILDREN D58
JOHN THE POSTMAN //D230
ELTON JOHN D77 111 219-222 250 /267 405 //D479 //D513
JOHNNY MOPED //D455 /493
GLYN JOHNS /527
ERIC JOHNSON /460
LINTON KWESI JOHNSON /545
ROBERT JOHNSON D246
SYL JOHNSON 475
WILKO JOHNSON /469 /508
BOB JOHNSTON 296
BRIAN JONES 119 345
EDGAR JONES /466 /493
GLORIA JONES /324
HOWARD JONES D69 192 /437 /492
JANIE JONES //D166
JOHN PAUL JONES /221 /241
MICK JONES (THE CLASH) /340
NIC JONES /494
NORAH JONES /532
PAUL JONES /543
RICKIE LEE JONES /497
TOM JONES D132-133 /293 //D514
WIZZ JONES /300
JANIS JOPLIN D88 175 /213 //D520
JORDANAIRES //D169
JOSEF K /331 //D522
JOURNEY D235 /307 /315 /328 /443
MIKE JOYCE /538
JOY DIVISION 112 D221 /238 /342 //D493 508 527 /528
JOY FORMIDABLE /482
JUDAS PRIEST D310/322 393 /524
JUKEBOXES 186
IVAN JULIAN /542
JULY /190 /396 //D462
BARB JUNGR /496
MICKEY JUPP /524 /541

K

KAJAGOOGOO /366
KALEIDOSCOPE (UK) D125 /206 405 431
KALEIDOSCOPE (US) D109
KAMELOT /440 /509
CHESTER KAMEN & THE LOVES /505
EDEN KANE D102
KANSAS //D313 /507
KARNATAKA /356 /419)
KATRINA & WAVES /219
KAYAK /404 /474 /550
CAROL KAYE /386 /487
HOWARD KAYLAN /416
KC & SUNSHINE BAND 405
KEB' MO' /528
RON KEEL /539
JOHN KEENAN /542
GARY KEMP /520
MYLES KENNEDY /519
NIGEL KENNEDY /205
KENT LABEL 542
NICK KENT /375
DOUG KERSHAW /491
NIK KERSHAW 68 /513
CHAKA KHAN/RUFUS D68
KID CREOLE /276 394
JOHNNY KIDD & PIRATES D36 // D135 D206 D469
ANGELIQUE KIDJO /500
KID KOALA D293
KIESZA /510
KILLERS D/482
KILLING JOKE /305 /403
KILLSWITCH ENGAGE /495
KING LABEL D274
ALBERT KING 274
BB KING D52 265 274 505
BEN E KING //D93
CAROLE KING //D239
FREDDIE KING 274
PHIL KING /528
KING BISCUIT FLOWER HOUR 225
KING CREOSOTE /551
KING CRIMSON D101 /148 264 274 317 407 /455 /488 /492 // D494 /513
KING DIAMOND /499
KING KASUALS 517
KING KING /514
KINGPINS 188
KINKS 62 D73 D99 //D169 /183 /200 D246 260 /405-407 /446 D/ /485 //D498 /500 /515 /551
KINO /479
KATHY KIRBY //D288
KISS D146-147 /204 /252 /406-407 /494
KITTEN PYRAMID /522
MICHAEL KIWANUKA /500
KLF //D140
KMFDM /520
GLADYS KNIGHT D288
MARK KNOPFLER //D173 /302 405 //D493
KOBRA & LOTUS /434
SPIDER JOHN KOERNER /415
KOKOPOP LABEL 163
AL KOOPER D157-158 /319
KORGIS /527
KORN D248 //D351
ALEXIS KORNER D58 324
KORPIKLAANI /440
KOSMISCHE MUSIK 535
LEO KOTTKE D204
KRAFTWERK D137 /170 290 507 /531
BILLY J KRAMER D73 /361
EDDIE KRAMER /373
WAYNE KRAMER //D205
ALISON KRAUSS /350 /526
KRAUTROCK 205 254 385
LENNY KRAVITZ D144
KREATOR /360 /462 /515
SONJA KRISTINA /189 /400
KRIS KRISTOFFERSON /379
KRONOS QUARTET /422
KULA SHAKER //D216 /378 /461
FEMI KUTI /271

L

LACUNA COIL /305 /432
LADY GAGA 374
JULIAN LAGE /537
LAIBACH /412 /540
DENNY LAINE //D191
FRANKIE LAINE 551
GREG LAKE 551
LA LUZ /542
STEVE LAMACQ /254
PAUL LAMB /421
LAMB /490
LAMBCHOP //D273 /493
ADAM LAMBERT /526
LAMB OF GOD /361 /445 /505 /516 /527
KD LANG D165
LARAAJI /525
LARKIN POE /536
LA's //D226
LAST IN LINE I544
LAST POETS /494
LATE NIGHT VERSIONS /497
ANDREW LAUDER /545
CYNDI LAUPER /452
BETTYE LAVETTE /300 /406 /438
JAMIE LAWSON /551
JOHN LAWTON /410
SAM LAY /499
LEAF HOUND //D168 /344
LEAVES D89
LEAVES' EYES /360 /432
LED ZEPPELIN D39 D97 105 131 D145 170 D177 /184 D191 196 213 D218-220 229 //D233 D244 251 270 284 286 298 306 325 344 /346 362 366 383 396 D413 D471 483 493
ALBERT LEE /296 425 /462
ALVIN LEE 413
ARTHUR LEE D155 /328
BRENDA LEE D157 198
BUNNY LEE 406
DAVE LEE D284
LEER & RENTAL /532
THE LEFT BANKE D144
TOM LEHRER 253
LEIBER & STOLLER D59 /264 // D332
LEMAR I544
LEMONHEADS D174
LEMON TWIGS /484 /510 **I544**
JOHN LENNON 42 59 D81 D88 D110 118-119 D134 /190 215 D235 244 256 D318) 347-348 D512
JULIAN LENNON /396
LES RITA MITSOUKA 504
RONNIE LE TEKRO /545
DON LETTS /519
LEVEL 42 D109 //D177 //D332 /380 /402 407 /497 /515
LEVELLERS D173 /386
LEVIATHAN //D308
IAN LEVINE /300
DAMIAN LEWIS /547
HUEY LEWIS & NEWS D100 // D178
JERRY LEE LEWIS D41 D146 186 188 263 269 407 /440
JOHN LEYTON /527
GORDON LIGHTFOOT //D520
LIMAHL /506
LINDA LEWIS /321 /364
LINDA GAIL LEWIS //D146
SMILEY LEWIS D177
JOHN LEYTON D170 /265 333
LIBERTINES /381
LIBRA 387
LIBRARY MUSIC 320 453
LICHEN SLOW /543
LIEUTENANT PIGEON //D206 /543
LIFESIGNS /413
LIGHTNING SEEDS //D205
LIGHT OF DAY /508
LIGHTS /379
LILAC TIME /500
LIMP BIZKIT D263
BOB LIND //D423
LINDISFARNE D198 /444 /519
ERROL LINTON /510
LINX /533
LIQUID TENSION EXPERIMENT /516
HARVEY LISBERG I544
AYNSLEY LISTER /361 /539
LITTLE ANGELS D143 /352
LITTLE BARRIE /388
LITTLE FEAT D125 254 /425
LITTLE RICHARD D69 125 255 507
LITTLE RIVER BAND /466
LITTLE STEVEN /493
LITTLE WILLIE JOHN 392
LIVE (US BAND) /434 /495
LIVERPOOL AFTER PUNK 400
LIVERPOOL MUSIC SITES 456
LIVING COLOUR /372 /494
ROBERT LLOYD /511
LISA LOEB /413
NILS LOFGREN //D204 /331 /448 /515 /549
LOFT 242
LORA LOGIC /536
JULIE LONDON D45
LONDON LABEL 146 375
LONELY ROBOT /438
LONELY THE BRAVE /474 /515
JANICE LONG /414
LONG RYDERS D79 /489 /490 /500
LONG TALL SHORTY /511
JON LORD 405
JERRY LORDAN D196
LOTTERY WINNERS /543
LOUDEST WHISPER D233
LOUNGE LIZARDS /428
LOVE //D155 262 /277 392 //D454 /539
DARLENE LOVE /356
MARY LOVE //D208
MIKE LOVE /162 /164 /341
LOVE AFFAIR //D224
LOVEBITES I544
LENA LOVICH /489
LOVIN' SPOONFUL D156
LOW D308
ANDY FAIRWEATHER LOW /370 /492 /542
NICK LOWE //D339 /494
LUCERO /483
LUCIFER'S FRIEND /494
LUDUS /275
LULU D121 304
LYDIA LUNCH D171
LUSH D201
LURKERS //D420
JOHN LYDON /343 /441 /460 /480 /548 /549
FRANKIE LYMON D173
GEORGE LYNCH /429
KENNY LYNCH //D306
LERA LYNN /535
LORETTA LYNN 292
SHELBY LYNNE /315
LYNYRD SKYNYRD D152 406
ERJA LYYTINEN /536

M

M D121
TONY MACALPINE /380
KIRSTY MACCOLL //D175 // D309 407
MACHINE HEAD /394 /537
AMY MACDONALD /513
DOUGLAS MACINTYRE /538
LONNIE MACK D81
BILLY MACKENZIE //D218 335
MAC MACLEOD D244
STUART MACONIE /295
DAVE MACRAE /547
MADCHESTER SCENE 379
MADINA LAKE /362
MADLIB 541
MADNESS D155 /244 /280 /369 /401 /414 /457 //D551
MADONNA D75 D90 D120 D134-135 D146 152 181 D198 D225 237 249 257-258 263 267 D319-320 351 411
VANESSA MAE /306
MAGHREBAN /514
MAGIC CARPET //D164 /363
MAGIC NUMBERS /480
MAGMA 416
MAGNUM D130 /310 /385 /426 //D527
MAHAVISHNU ORCHESTRA 245
MAINSTREAM LABEL 385
SANANDA MAITREYA see **T D'ARBY**
MAJOR LANCE D59
MALACO LABEL 519
JESSE MALIN /455
STEPHEN MALKMUS /284 /479
YNGWIE MALMSTEEN /384 /492
WIL MALONE 375
MAMAS & PAPAS 89 //D145 407 /478
MAMMOTH WVH /548
MAN D142 //D439 /477
MANCHESTER 1981 526
HARVEY MANDEL /460
MANIC STREET PREACHERS D156 D213 D260 //D509 /522
BARRY MANILOW D183
GERED MANKOWITZ /191
AIMEE MANN //D170 /311 /408 /466 /528
BARRY MANN/CYNTHIA WEIL /251
MANFRED MANN/EARTH BAND /108 D137 /195 247 /326 /426 //D548
MANOWAR /488
PHIL MANZANERA /522
MARILYN MANSON /231 D246
MANSUN //D229 /377 /491 /514 /527
LITTLE PEGGY MARCH //D328
MARILLION D82 /155 /262 /335 /358 /402 /433 /445 /499 /500 /504 /527 /529 //D530
FRANK MARINO /529
MARION //D198
DAVID MARKS /341
HOWARD MARKS /288
BOB MARLEY & WAILERS D38 D141 231 246 261 265 312 470
LAURA MARLING /439 /521
MARMALADE D186 /395
MARQUEE CLUB 278 426 550
JOHNNY MARR /482 /528
STEVE MARRIOTT /446
BERNIE MARSDEN /326 /430 /436
ROB MARSHALL /500
MARS VOLTA /418
DEAN MARTIN D199
GEORGE MARTIN 265 /331
GILES MARTIN /458 /537
TONY 'CAT' MARTIN /242
AL MARTINO //D154
BEVERLEY MARTYN /427
JOHN MARTYN D140 /298 405
MARVELETTES /362
HANK MARVIN & BRUCE WELCH /171 /429 /495
MARVIN WELCH & FARRAR D80
RICHARD MARX /505
J MASCIS /388
NICK MASON D132 /393
STEVE MASON I544
MASSIVE ATTACK /374 /425
MASSIVE WAGONS /535
MASTERS OF REALITY /371
MATCHBOX 20 /365
JOHNNY MATHIS D106
GLEN MATLOCK /547
MATT BIANCO /513
IAIN MATTHEWS /523
RODNEY MATTHEWS //D304 /457
MAVERICKS /437
MAXIMO PARK /485 /514
MAXIMUM JOY /488
MAXI PRIEST /498
BRIAN MAY //D522
IMELDA MAY /379 /468 /521
JOHN MAYALL D65 203 //D213 /488 /490
CURTIS MAYFIELD D95 200 D247-248
PAUL MAYER /545
ELIOT MAZER /248
DAVID McALMONT /540
SIMON McBRIDE /532
DAVE McCABE /444
DAVID McCALLUM /202
PAUL McCARTNEY/WINGS 43 55 D78 D89 100 114 D125 D162 /186 /194 /214 /243 254 /261 285 /315 325 /338 /421
CASS McCOMBS /535
LARRY McCRAY /530
HENRY McCULLOUGH /179
IAN McDONALD /241
MICHAEL McDONALD /365
SHELAGH McDONALD 538
MC5 D138 /248 /285 /308
MIKE McGEAR //D501
ALAN McGEE /254
JOHN McGEOCH 518
DONNA McGHEE /509
SHANE McGOWAN /293
MARIA McKEE /503
IAN McLAGAN /298 /352
JOHN McLAUGHLIN //D201 /375 424 /488 /530
DON McLEAN /514
IAN McNABB //D202 333
CLYDE McPHATTER //D76 102 D281 D409
TONY McPHEE /167
RALPH McTELL /498
MEAT LOAF //D173 /409 D537
MEAT PUPPETS /489
MEDIAEVAL BAEBES /397
MEDICINE HEAD //D415 /525
JOE MEEK D69-70 D134 D186 /219 225 333-334 355 364
M83 /500 /542
MEGA CITY FOUR //D155 /422
MEGADETH D121 //D216 /242 /302 /376
MEKONS //D498
MELANIE //D120
JOHN MELLENCAMP //D207
MELLOW CANDLE /409
GEORGE MELLY /316
KATIE MELUA /340 /378
MELVINS /428
MEMBERS 444 /469 /517
MEMBRANES /493
SERGIO MENDES /501
MEMPHIS MUSIC SCENE 352
MEMORABILIA 159 361 530
MEN AT WORK /522
MENTO 273
IDINA MENZEL /548
AL DI MEOLA /389 /442 /470
NATALIE MERCHANT /376 /542
FREDDIE MERCURY 328
MERCURY REV //D272 /490
TIFT MERRITT /462
MERSEYBEAT 59 D77-79 119 302 361
MERSEYBEATS/MERSEYS D42 215 D406
MESHIAAK /458
METAL CHURCH /452
METALLICA D112 D215 252 265 286 393 D464
METERS 263
PAT METHENY /394 /507
MEXICO, ELECTRONICA 290
GEORGE MICHAEL D112 D221
MIDDLE EARTH //D200
MIDDLE EAST FUNK/DISCO 512
MAX MIDDLETON /535
MIDKNIGHTS /207
MIDNIGHT OIL /495
MIGHTY BABY /547
MIGHTY MIGHTY BOSSTONES /482 **MIKE & MECHANICS** /302
FRANKIE MILLER 324
JIMMY MILLER 171
STEVE MILLER //D521
MILLIE (SMALL) 373
TONY MILLS /375
MINISTRY /418
MARCO MINNEMANN /508
KYLIE MINOGUE D259 and see
JASON DONOVAN
MINUTEMEN /462
MISSION D95 /174 /391 /545
GUY MITCHELL D53 D244
JONI MITCHELL D62 409
MOB RULES /373
MOBY D253 /295 /520
MO-DETTES /124
MOD MUSIC D126 D131 D181-182 256 288 382 386 412 470
MODERN CLASSICAL 529
MODERN COLLECTABLES 307 320 347 360 372 384 427
MODERN ENGLISH /405
MOGWAI //D238 /515
MOLES 413
PETE MOLINARI /428
MOLOKO /360 /512
THELONIOUS MONK /517
MONKEES D57 D86 /101 241 261 313 /392 /443 /522 /536
MONOCHROME SET /493 /528
MATT MONRO D96
BILL MONROE D207
MONSTER MAGNET /384 /538
DAMIAN MONTAGU /500
MONTEREY FESTIVAL 176
CHRIS MONTEZ 435
MONTY PYTHON D193 D329
MOODY BLUES D81-82 185 /207 215 /282 /292 /363 /380 415 /416 /500 /507 /549
BARBARA MOORE 529
GARY MOORE D109 /190 /244 /262 /273 /299 /325
SAM MOORE /269
SCOTTY MOORE /310
THURSTON MOORE /509
KEITH MOON 268
MIKE MORAN /515
PATRICK MORAZ /447
KEVIN MORBY /531
MORCHEEBA /518
JOE MORETTI 428
ANDREW MORGAN /490
ALANIS MORISSETTE D208 /311
GIORGIO MORODER 417
ENNIO MORRICONE 270 509
SARAH JANE MORRIS /548
STEPHEN MORRIS /342
JAMES MORRISON /490 /526
VAN MORRISON D57 D149 D178-180 407 //D481 //D519 /542
MORRISSEY D139 245 370
NEAL MORSE /446
MOS GENERATOR /517
MOSTLY AUTUMN /313 /352
MOTHER LABEL 107
ED MOTTA /549
DAVID MOTION /347
MOTLEY CRUE D123 /380 /510
MOTOR CITY LABEL //D151
MOTORHEAD D140 D167 /245 451 /475
MOTORS /443
MOTOR SISTER /532
MOTOWN LABEL D66 D71-77 145 174 D184-189 257 267 288 360 373-376 425 443 D467
MOTT THE HOOPLE D171 /356 /411 D459
BOB MOULD //D158 //D512
MOUNTAIN //D284
MOUSE LABEL //D201
MOVE //D179 220 259 D468
MOVING GELATINE PLATES /457
MO' WAX LABEL //D245
ALISON MOYET/YAZOO D67 /414
MOZART ESTATE /541
M PEOPLE /503
MPS LABEL 533
MR BIG (UK) /390
MR BIG /469
MUDHONEY /484
GEOFF MULDAUR /536
MULL HISTORICAL SOCIETY /284 /540
MOON MULLIGAN /278)
MUNGO JERRY D194 //D507
MURDER CAPITAL /540
ROISIN MURPHY /548
MITCH MURRAY /437
MUSE //D244 D338
THE MUSIC /351
MUSIC FOR PLEASURE 463
MUSIC MACHINE D87 225
MUTUAL ADMIRATION SOCIETY /476
MUTE GODS /491
MUTE LABEL 473
MY BLOODY VALENTINE D128
ALANNAH MYLES /357
MY DYING BRIDE /503
MY GLASS WORLD /510
MY LIFE STORY /214
MYSTERY JETS /497

N

NAPALM DEATH /512 /529 /539
SIMON NAPIER-BELL 539
GRAHAM NASH /422 /482 /545
KATE NASH /378
NASHVILLE ROCK SCENE 433
NASHVILLE TEENS D52
NATIONAL /492 /510
NAZARETH D179 /347 /365 /427 /430
NAZZ D59
NEEDTOBREATHE /522
FRED NEIL D522
NEKTAR //D415
BILL NELSON /397 /490
LUKAS NELSON /494
RICK NELSON D78 D264
SANDY NELSON D55
TRACY NELSON /536
WILLIE NELSON D84 /184 /231
NEO DOO-WOP 250
NEON NEON 414
NINA NESBITT /477
MICHAEL NESMITH //D147 /216 /501
NETT /548
NEU! //D262 /535
MARK NEVIN /275
MICKEY NEWBURY 408
NEW JACK SWING 539
NEW JERSEY SOUL D466
NEW KIDS ON THE BLOCK D128
ANTHONY NEWLEY D238
RANDY NEWMAN D76 /237 /353
NEW MODEL ARMY D108 /494
NEW MUSIK /479
NEW ORDER D105 D135-136 /264 /490 508 //D511 527
NEW PORNOGRAPHERS /542
NEW POWER GENERATION /521
NEW ROMANTICS 199 298
NEW ROSE see **FAN CLUB**
OLIVIA NEWTON-JOHN D76
NEW WAVE GRAPHICS 528
NEW WAVE MUSIC 178
NEW YORK DOLLS D143 /337 /505
NEW YORK ROCK SCENE 236
SCOUT NIBLETT /290
NICK NICELY //D210
PAUL NICHOLAS /531
JARED JAMES NICHOLS /540
ROGER NICHOLS /524
NICKELBACK /477
NICKEL CREEK /545
STEVIE NICKS D156
NICO D98 502
ANNIE NIGHTINGALE /513
NIGHTINGALES /512
NIGHT FLIGHT ORCHESTRA /486
NIGHT RANGER /391
NIGHTWISH /342 /366 /397 /432 /501
POLLY NILES /496
HARRY NILSSON //D199 253 450
999 /235
NINE BELOW ZERO /427 /464
1968 475
1973 486 LIVE ALBUMS D548
1977 533
1978 549
1992 BEST-OFs 538
NINJA TUNE LABEL //D255 382
NIRVANA (UK) D96 /172 /366 D/ /480 /515
NIRVANA (US) D150 159 D170 178 210 D236 296 393
NITS /318
JACK NITSZCHE 254
NITTY GRITTY DIRT BAND D174
NITZER EBB /492
NME /478
NOAH & THE WHALE /534
NOISE MUSIC 437
NOLANS D139
NO-MAN /350 /442 /489
NORTH SEA JAZZ FESTIVAL 536
NORTHERN SOUL D145 D206 /222 240 297 355
NORTON LABEL 283
HEATHER NOVA /398
NOW! COMPILATIONS 239
TED NUGENT //D269
NUGGETS COMPILATIONS 84
NU GROOVE LABEL 402
GARY NUMAN //D76 D133-134 /200 218 /259 356 /420 //D447 /496 /526 /549
NURSE WITH WOUND /294
NWOBHM MUSIC 296 417 D481
MICHAEL NYMAN /281
NYMPHS /550
LAURA NYRO 306 D519

O

OAK LABEL D150
OASIS D185 200 D202 /210 D218 223 242 336 D248
BILLY OCEAN /514
OCEAN COLOUR SCENE //D203 /419 /460 /517
PHIL OCHS D81
SINEAD O'CONNOR D138
BILL ODDIE /502
EDDY OFFORD 530
OFFSPRING D262
OF MONTREAL /427 /437
OI! MUSIC D177
O'JAYS /491 /541
OKEH LABEL D199
MIKE OLDFIELD D128 206 226 252 /264
OLD GREY WHISTLE TEST 177 /265 290
DAVY O'LIST //D452 526
ANGEL OLSEN /533
OMD D143 /230 /263 /414 /498 /500 /550
ONE-HIT WONDERS D197
ONE-OFF ALBUMS 434
101ERS /311
ONE THOUSAND MOTELS /517
ONE WAY TICKET /472
ONLY ONES D117 /186 //D543
YOKO ONO //D154
ONSLAUGHT /387
ON-U SOUND LABEL /391
OPEN MIND D288
OPETH /485 /498
ORANGE GOBLIN /481 /517
ORANGE JUICE /157 D193 22 /500
ORB //D168 /415 /503
ROY ORBISON D43 D117 /136 158 192 D208 262 388
WILLIAM ORBIT /539
ORBITAL /373 /536
ORIANTHI /417 /513
BETH ORTON //D279
OSEES /535
GILBERT O'SULLIVAN /400 /481 /535
JOAN OSBORNE /347
OZZY OSBOURNE D115 D240 263 /280
OSCARS (FILM AWARDS) 283
OSIBISA /515 /518
JIMMY OSMOND /261
JOHN OTWAY //D190 /533
OUTFIT /449
OUTLAWS D36
OVERGROUND LABEL //D189
OVERKILL /446 **I544**
OVERRATED ACTS SPOOF /294
JUDITH OWEN /535 /537

DEAN OWENS /504
OYSTERBAND /529
OZRIC TENTACLES 175 /*D*260 /490 /534

P

HENRY PADOVANI /456
JIMMY PAGE *D*163 /184 *D*191 *D*225 319 /349 /373 381 /*D*440
PAIN /459
PAIN OF SALVATION /435
PAISLEY UNDERGROUND /491
TOM PALEY /415
PALLAS /386
NERINA PALLOT /370
CARL PALMER /424
ROBERT PALMER *D*102 /279
TONY PALMER 352
MAY PANG /311
PANIC ROOM /401
VANESSA PARADIS 300
PARADISE GARAGE 252
PARADISE LOST /439 /506
MICA PARIS /367
PARAMOUNTS *D*408
BOBBY PARKER /381
CHARLIE PARKER 258
GRAHAM PARKER 266 /313 /488
MACEO PARKER /343
VAN DYKE PARKS /388 /*D*515
PARLIAMENT *D*163
PARLOPHONE LABEL 449
LARRY PARNES *D*122
ALAN PARSONS/PROJECT /301 /*D*307 /362 /427 /449 /491 /500 /542
GRAM PARSONS *D*166 181 380
DOLLY PARTON *D*66
PASTELS /489 /*D*514
DAN PATLANSKY /475
PATTO *D*132
LES PAUL /368
PAVEMENT /*D*218
PAVLOV'S DOG *D*262
PEARL JAM *D*163 /*D*456
JOHN PEEL /146-148 /281 /305-307 *D*318
AXEL RUDI PELL /342 /450
MARTI PELLOW /520
PENDULUM /381
PENETRATION /*D*169 /509 /511
PENGUIN CAFE /531
PENGUINS *D*202
DAN PENN & SPOONER OLDHAM /244 /512
PENTANGLE *D*173
PERE UBU *D*119 /206 /*D*459 /471 /497
CARL PERKINS *D*73 76 *D*223
BRIAN PERN /445
LEE 'SCRATCH' PERRY 249 268 /289
LINDA PERRY /518
JEAN-JACQUES PERREY /*D*214
PETER & GORDON *D*107 405
PETER & THE TEST TUBE BABIES /503
GRETCHEN PETERS /440 /450
GILLES PETERSON /295 /540
STEPHEN DALE PETIT /505
PET SHOP BOYS *D*89 *D*110 *D*126 142 151 *D*171 243 251 262 /273 /322 /361 /536
TOM PETTY /410
MADELEINE PEYROUX /406 /522
PFM /474
PHILADELPHIA INT'L LABEL 282
LOUIS PHILIPPE /312
ANTHONY PHILLIPS *D*156 /433
SAM PHILLIPS /253
SIMON PHILLIPS /432
PHILLIPS AUCTIONS 91 98 106 110 118 122 131 134 143 159 164
ANNA PHOEBE /422
PIANO MAGIC *D*273
WILSON PICKETT *D*48 /*D*464
PICTURE DISCS 189 439
PICTURE SLEEVES 151 188
PIGS PIGS PIGS... /504
PiL *D*127
EDDIE PILLER /510 /528 **I544**
PILOT /369 /509
PINEAPPLE THIEF /470 /550
RICHARD PINHAS 469
ARIEL PINK /508
PINK FAIRIES 300
PINK FLOYD *D*59 *D*83 *D*104 *D*121 *D*132 150 *D*158 161 *D*173 187 204 222-223 /*D*247 /286 *D*292 *D*321 356 386 /393 /*D*417 432 459 /500 /502 /514 *D*542
PIPETTES /375
PIRATE RELEASES 520
GENE PITNEY /*D*104 /267 /322
PIXIES *D*146 /*D*496
PLACEBO /*D*254 /473
PLAGIARISM 284
PLANET DOG LABEL *D*447
PLANETS /521
ROBERT PLANT *D*122 /184 292 /350 /500 /526
PLASTIC ONO BAND /370
PLASTIKMAN 384
MARK PLATI /526
THE PLATTERS *D*49 *D*140 178
POCO /414
POD /486
THE POETS *D*78
THE POGUES *D*105
POISON *D*125
POLAR BEAR & SONIC BOOM /536
POLICE *D*52 *D*72 /330 /343 /523 /549
PAMELA POLLAND /489
POLE /504
POLINSKI /542
POLYDOR COLLECTABLES 368
POLYPHONIC SPREE /443
BRIAN POOLE & TREMELOES *D*47 *D*202
POP: 50s UK 243 *D*417
PRE-1963 UK 326 **EARLY 70s** 530
70s POP-METAL 534
IGGY POP *D*92 *D*115 /250
CASSADEE POPE /521
POP GROUP *D*201 /488 /499 /500
POPOL VUH *D*190 /492 /528
ANA POPOVIC /542
PORCUPINE TREE *D*207 /302 /335 350 /355 /368 /463 /533
GENESIS P-ORRIDGE /*D*237
PORRIDGE RADIO /532
PORN RECORDS /223
GREGORY PORTER /531
PORTISHEAD /398
PORRIDGE RADIO POP WILL EAT ITSELF *D*132
POSIES /381
POSTCARD PICTURE DISCS 531
POSTER ARTWORK 99
POST-PUNK *D*176-185 268
POST-PUNK, SCOTTISH 449
GRACE POTTER /499
COZY POWELL /*D*203 238
BRIGID MAE POWER /506
DUFFY POWER /*D*187 270
PREFAB SPROUT 336 /488
ELVIS PRESLEY *D*47 67 *D*80 *D*91 *D*96 98 *D*105 *D*113 120 *D*125 *D*129 135 /*D*138 143 149 155-156 163 *D*169 *D*176 194 201 *D*205 *D*216 224 *D*240 244 247 252 259 263-264 276 298 301 322 328 332 340 356 366 372 382 394 470 484
PRETENDERS /549
PRETTY THINGS *D*69 193 /352 /382 /404 /*D*417 **I544**
DORY PREVIN /348
LLOYD PRICE *D*282
RAY PRICE 198
SEAN PRICE /467
PRIMAL FEAR /398 /508
PRIMAL SCREAM *D*177 387 /484 /491
PRIMITIVES *D*134
PRINCE *D*84 *D*103 *D*122 130 *D*147 156 180 224 269 274 298 434 454 496
PRINCE BUSTER 459
PRINCIPAL EDWARDS /*D*456
JOHN PRINE /*D*317
MADDY PRIOR /260
PRISONER *D*162
PRISONERS /*D*503
PRIVATE PRESSINGS *D*153
PROBE RECORDS SHOP *D*440
PJ PROBY *D*40 94 /*D*180 /487
PROCOL HARUM *D*39 /*D*185 247 /363 /*D*419
THE PRODIGY /204 /499
PROG ROCK *D*94 *D*115 206 /213 244 277 /297 /335 430 457 *D*474 482
PROGRESSIVE ELECTRONIC 527
PRONG /450
PROPAGANDA *D*110 /277 /475
CHUCK PROPHET /399
PROSECCO SOCIALIST /478
BRIAN PROTHEROE /510
IAN PROWSE /461
PSEUDONYMOUS ARTISTS 526
PSYCHEDELIA 84 98 135 207 209 216 265 285 299 331 370-374 392 413-414 462 475
PSYCHEDELIC FURS /506
PSYCHOBILLY *D*446
PTOLOMY PSYCHON /487
PUBLIC ENEMY *D*158 /*D*512
PUB ROCK 308
PUBLIC SERVICE BROADCASTING /468
PULP /*D*184 197 /550
PUNISHMENT OF LUXURY 503
PUNK *D*125 187 /*D*198 206 253 281 /*D*323 373 387-388 425 432 460 467 469-70 474 506
PURE REASON REVOLUTION /503
FLORA PURIM /532
PURPLE GANG /502
PURPLE MOUNTAINS /495
PUSSYCAT DOLLS /501
PUSSY GALORE /*D*170
PYE R&B SERIES 166

Q

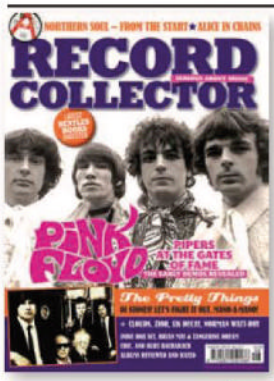
QUARRY MEN 183 217
QUATERMASS / /*D*421
SUZI QUATRO /*D*62 /322 /393 /486 /518 /531
QUEEN *D*69 *D*96 *D*102 *D*110 /114 *D*118 123 133 *D*139 *D*144 149 154 167 171 *D*178 188-189 195-199 208 *D*219-221 233 *D*239 242 *D*246 255 262 274 281 325 328 /358 365 *D*410 /*D*509 /526
QUEENS OF STONE AGE /275 /547
QUEENSRYCHE *D*185 /322 /537
? & MYSTERIANS *D*235
QUICKSILVER MESSENGER SERVICE *D*453
QUIET MELON 153
QUILL /524
QUINTESSENCE *D*427
QUIREBOYS /371 /432 /487

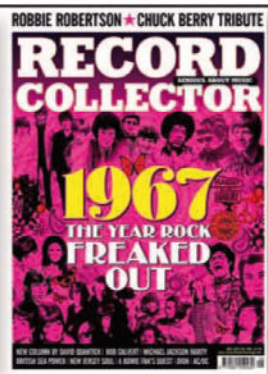
R

R&B/FREAKBEAT *D*163 251 294
R&B/REGGAE 396
RABID LABEL *D*255
TREVOR RABIN /462
RACEY /549
RACING CARS /514
RADIATORS FROM SPACE /403
RADIO BIRDMAN /511
RADIOHEAD /*D*207 251 255 265 *D*297 /*D*418 437
RADIO SHOWS 173
RADIO STARS *D*246
CORINNE BAILEY RAE /550
GERRY RAFFERTY /385
RAGE AGAINST THE MACHINE 248
JERRY RAGOVOY /465
RAINBOW *D*81 /251 /395
THE RAINCOATS *D*166
BONNIE RAITT /321
THE RAKES /366
BUCK RAM *D*140
PHILIP RAMBOW /511
RAMONES *D*95 /191 /220 250 263 /*D*438 /536
RAMRODS 403
RAMMSTEIN /434
RANDY'S LABEL 363
ERNEST RANGLIN /*D*220
RASMUS /538
RAT BOY /488
RAVEN /488 /*D*547
JOHNNIE RAY *D*266
IVOR RAYMONDE /506
RCA NEON 463
CHRIS REA *D*88 /279 /346
MIKE READ /*D*168 372
READING FESTIVAL 1971 522
READY STEADY GO 60 209 510
REAL THING /473 /*D*527
REASONING /358 /407
REBELLES /452
RECORDS: CARE 70 **COLLECTING** 100 200 240 242 245 247 365 372 388 384 428 468 517 **FAIRS** 269 **£500** 500 **GRADING** 63 447 **RARE 100** 232 304 378 **200** 245 382 523 **250** 330 **400** 400 **1000** 77 **SLEEVES** 268 395 **SHOPPING** 471 **STORE DAY** 389 **SUPERSIZE 7" ART** /530 **£100 RECORDS** 536 **70 ALBUMS** 487 **70 SINGLES** 537
RECORDS (BAND) /520
RECORD SHOP BAGS 531
RED GUITARS /545
RED HOT CHILI PEPPERS *D*132 *D*247 /370
REDD CROSS /496
NOEL REDDING /166
OTIS REDDING *D*67 173 *D*259 *D*472
DAVID REDFERN *D*294
RED GUITARS /*D*454
JOSHUA REDMAN QUARTET /507
DAVID REECE /527
DIZZY REECE /498
LOU REED *D*116 154 /248 353 375
BILLY REEVES /518
JIM REEVES 179
MARTHA REEVES /379 415
REFLEX /548
REGGAE 263 274 302 312 *D*361-362 389 394 434 444
TERRY REID /*D*143
R.E.M. *D*102 *D*157 166 *D*172-173 183 *D*216 *D*228 240 271 486 /*D*525
REMAINS /*D*151
RENAISSANCE /406
JOHN RENBOURN *D*448 /*D*497
DON RENDELL 464
REO SPEEDWAGON /340
REPLACEMENTS /282
RESIDENTS *D*121 /477 /486
RESONANCE FM 282
REVAMP /419
PAUL REVERE & RAIDERS 434
REVOLUTIONARY ARMY OF THE INFANT JESUS /507
REVOLUTION SAINTS /437
REZILLOS /439 /549
RHAPSODY /383 /441
EMITT RHODES /412
CHARLIE RICH *D*50 *D*194 225
CLIFF RICHARD *D*39 54 *D*68 83 *D*98 /*D*119-122 *D*183 214 225 231 265 284 354 /487
KEITH RICHARDS 445 /513
RICH KIDS /*D*227
JONATHAN RICHMAN *D*210
MAX RICHTER /423
RIDE /267 405 /495 /522
FREYA RIDINGS /543
JACK RIELEY /419
RIGHTEOUS BROTHERS *D*72
RIGHT SAID FRED /539
TEDDY RILEY /488
RILO KILEY /357
LEANN RIMES /327
RIOT SQUAD 410
MINNIE RIPPERTON 299
LEE RITENOUR /514
JOHNNY RIVERS *D*203
MARTY ROBBINS *D*220
ANDY ROBERTS *D*312
ROBBIE ROBERTSON /224 /498
MARK ROBINSON /548
SMOKEY ROBINSON & MIRACLES *D*36 *D*266 /327 /426
MICK ROCK 385
ROCKABILLY 139 /239 *D*262
ROCKBITCH /240
ROCK ON FILM *D*135 *D*187 253 376-377
ROCK ON TV 169 253
ROCK'N'ROLL 102 110 146 *D*161 *D*174 176 187 *D*192-193 *D*201 *D*210 *D*235-242 *D*245 248 250 252-253 267
ROCK SIDELINES SPOOF 297
NILE RODGERS /549
PAUL RODGERS /210 /*D*551
RODRIGO Y GABRIELA /393
TOMMY ROE 435
HANS-JOACHIM ROEDELIUS /478
GAMBLE ROGERS /542
KENNY ROGERS *D*75
PAUL ROLAND /550
ROLLERCOASTER LABEL 198
ROLLING STONE MAG /225 392
ROLLING STONES *D*45 *D*49 *D*61 *D*74 *D*79 87 *D*93 *D*101 104 111 *D*113 *D*117 *D*124-125 130 136 *D*142 *D*148 *D*155 /161 *D*168-170 *D*172-174 180 *D*186 189 193 *D*205 207 210 212 *D*230-231 235-236 /238 *D*247 254 260 268 279 287 291 306 335 366 369 /376 *D*390 /397 409 419 427 478 492 *D*527
HENRY ROLLINS /*D*213
SONNY ROLLINS /489
RONETTES 390
MICK RONSON *D*167 185
LINDA RONSTADT *D*182 /421
TIM ROSE 279
ROSE TATTOO /480
EMPEROR ROSKO /253
DIANA ROSS & SUPREMES *D*170 *D*172 255 351 391
ULI JON ROTH /357
MICHAEL ROTHER /489
ROUGH TRADE: LABEL *D*99 /129 260 394 **SHOPS** 395
ROULETTES *D*57
CARINA ROUND /456
ROXETTE /388 /485
ROXY MUSIC *D*72 /190 /*D*244 /264 /299 /344 /358 /*D*531
DICK ROWE 533
ROYAL HUNT /396
ROYAL TRUX /500
ROYALTY ON RECORD 274
ROYAL VARIETY SHOW 274
ROYKSOPP /539
RUBBLE COMPILATIONS 98
RUBETTES *D*186
RUBINOOS /487
WASHINGTON RUCKUS 475
RUMER /445
RUNAWAYS *D*188) /378
TODD RUNDGREN/UTOPIA *D*60 /*D*186 /*D*353 414 /*D*440 /467 /491 /515 /517 /539 /549
RUNRIG *D*172 /523
RURAL TAPES /539
RUSH *D*136 /257 /342
MARTIN RUSHENT 547
LEON RUSSELL /282
RICHARD RUSSELL /477
THE RUSSIANS /538
RUSSIAN VINYL 476
MIKE RUTHERFORD /425
RUTLES *D*148 /494
RUTS *D*192 424 /490
RUTS DC /539
MITCH RYDER /*D*505
RYKODISC LABEL /153

S

SABATON /495
SAD CAFE /408
SADE 257
SAGA /251 /402
RACHAEL SAGE /458 /506
CAROLE BAYER SAGER /514
DOUG SAHM *D*246
ST DEAMON /541
ST ETIENNE /*D*195 /281 /444 /494 /523 /531
ST VINCENT /519
BUFFY SAINTE-MARIE /*D*152 /401
SAINTS /442
RYUICHI SAKAMOTO 528
SALAD /496
STEVE SALAS /335
SALSOUL LABEL /312
SALVO LABEL /391
PETER SAMES /526
MIKE SAMMES 283
SAMPLE-BASED ALBUMS 521
EVIE SANDS /327
SANTANA *D*112 /*D*496
CINDY BLACKMAN SANTANA /511
ERIC SARDINAS /394
SATAN /482
JOE SATRIANI /295 /326 /382 /442 /496 /504 /530
KEN SAUL /501
SAVATAGE /375
SAVOY BROWN /*D*474 /511
BOB SAWYER /536
SAXON /334 /*D*437 /549
PHILIP SAYCE /398
LEO SAYER /273 /549
SCAFFOLD *D*54
BOZ SCAGGS /305
SCARAMANGA SILK /523
GERALD SCARFE /501
MICHAEL SCHENKER/GROUP /*D*239 /382 /399 /497 /516
LALO SCHIFRIN 263 /275 /489
JERRY SCHILLING /340
JOHN SCHROEDER /379
KLAUS SCHULZE 180
BRINSLEY SCHWARZ /513
SCISSOR SISTERS /548
S CLUB 7 /315 /523
SCORPIONS /*D*242 /339 /355
SCORPIONS (UK) *D*193
GLORIA SCOTT /539
JACK SCOTT *D*243
KEN SCOTT 405 /538
MIKE SCOTT /527 /534
GIL SCOTT-HERON 83
SCOTTISH BEAT MUSIC *D*126
SCOUTING FOR GIRLS /547
SCRITTI POLITTI *D*/485 /520
SEAFOOD /*D*246
SEARCHERS /*D*223 261 272 /*D* 503 /543
RICHARD SEARLING /304
SEA POWER /529
SEA WITHIN /481
JOHN SEBASTIAN *D*457
SECOND HAND ORCHESTRA /543
SECTION 25 /497
SEE FOR MILES LABEL /123
SEEDS *D*86 /*D*292
SEEKERS *D*115 /177
SEETHER /466
BOB SEGER /*D*415
SELECTER /389 /517
PHILIP SELWAY /541
CLIVE SELWOOD /331
SENSELESS THINGS /*D*153 174
SEPULTURA *D*180 /359 /366 /422 /502 /524
SERENITY /451
SETTING SUN /545
SEVENDUST /480 /511
SEVENTH SON /241 /338
SEX PISTOLS *D*87 /*D*104 *D*174 204 208 /212 239 /241 /249 256 267 274 *D*288 406 /483 /492 /*D*532
RON SEXSMITH /284 /305 /411 /508 **I544**
SEXY RECORD SLEEVES 349
SHADOWS *D*42 *D*51 *D*71 *D*123-124 218 299
SHADOWS OF KNIGHT *D*139
SHAGGS *D*185
SHAKIN' STEVENS /458 /*D*545
SHALAMAR /488
SHAMEN *D*147
SHAM 69 /297
L SHANKAR 551
RAVI SHANKAR /*D*229
DEL SHANNON *D*129
HELEN SHAPIRO *D*79 258 /389
WILLIAM SHATNER /355 /487
IAN SHAW /549
SANDIE SHAW *D*57 /184 413-414
SHARON SHEELEY 532
KENNY WAYNE SHEPHERD /383
TONY SHERIDAN 540
DEREK SHERINIAN /380
SHERLOCKS I544
SHE TRINITY /*D*521
JAKE SHIMABUKURO /524
SHINEDOWN /513
SHIRELLES *D*52
SHIRES /529
JERRY SHIRLEY /400
SHOEGAZE MUSIC 390
SHOES /485
SHONEN KNIFE /381
SHOWADDYWADDY /348 /493
SHRED GUITARISTS /*D*295
SHRINE LABEL *D*254 548
JANE SIBERRY /*D*211
FRANK SIDEBOTTOM /373
SIGRID /533
SIGUE SIGUE SPUTNIK *D*206 260
SIGUR ROS /*D*319
SIKTH /465
SILENT RUNNING /533
JUDEE SILL 324
SILVER APPLES /411
SILVERSUN PICKUPS /535
CARLY SIMON /374
HARPER SIMON /536
SIMON & GARFUNKEL *D*36 204 266 437
JD SIMO /509
PAUL SIMON *D*248 /*D*536
NINA SIMONE 286
SIMPLE MINDS *D*60 *D*83 96 *D*128 /*D*186 /298 /377 434 /459 /*D*537
SIMPLY RED *D*121 *D*196 364 /545
MARTIN SIMPSON /469 /495
LIV SIN /540
FRANK SINATRA *D*51 *D*90 *D*137-138 227 *D*276 *D*438
SINDELFINGEN /502
PETER SINFIELD /489
SINGER-SONGWRITERS /*D*318
SINGER VS SONG *D*257
SIOUXSIE & THE BANSHEES *D*65 *D*108 188 /*D*306 /342 /365
SIRENIA /516
SIR LORD BALTIMORE 506
SISTERS OF MERCY *D*99
60s PROTEST SONGS 537
60s RARITIES 350 /362
SKA/ROCKSTEADY/REGGAE *D*182-183 307 389 396
RICKY SKAGGS /*D*150
SKAM LABEL *D*230
SKID ROW (US) /353 /539
SKIDS /462
SKIFFLE MUSIC 234 414
TOMAS SKOGSBERG /500
SKUNK ANANSIE /489 /500
SLADE *D*58 /212 /242 /329 /335 378 /*D*/486
SLASH /258
SLASH MAGAZINE 534
SLAUGHTER & THE DOGS /491
SLAYER /251 /*D*445
SLEAFORD MODS /509 /542
PERCY SLEDGE *D*92
SLEEPER /482
EARL SLICK /294 /521
SLIM CHANCE /396 /520
SLIPKNOT 248 /*D*258 266 272 405 /548
SLITS *D*139 /217
SLOWDIVE /549
SLY & FAMILY STONE *D*164
SMALL FACES /*D*158 *D*197 214 /402
SMALL WONDER LABEL /545
S*M*A*S*H *D*179
SMASHING PUMPKINS *D*220 406
CONNIE SMITH /521
ELLIOTT SMITH /257
LONNIE LISTON SMITH 547
NORMAN SMITH 501
PATTI SMITH *D*204
SMITHEREENS I/D544
SMITHS *D*73 *D*96 *D*104 /*D*159 172 /176 *D*204 *D*266 286 311 356 363 384 /401 424
SMOG *D*251 /509
SMOKIE /537
SNOW PATROL /358
SOFT CELL *D*43 *D*103 /278 /*D*465 /*D*513
THE SOFT MACHINE 186 /379
SOIL /371
SOLEDAD BROTHERS /392
SOLESIDES LABEL /*D*257-258
SOLILOQUY /480
SOME BIZARRE LABEL 519
SONATA ARCTICA /426
SONIC BOOM SIX /454
SONIC YOUTH *D*115 /323 /525
SONNY & CHER *D*42 *D*226
SONS OF APOLLO /501
SONS OF KEMET /518
SOTHEBY'S AUCTIONS 42 62 73-74 86 97 111 122 131 134 159 170 183
JEFF SCOTT SOTO /399 /411
SOUL 105 *D*145 249 384 541
DAVID SOUL /503
SOUL BROTHER LABEL 266
SOULFLY /387
SOUNDS INCORPORATED 288
SOUNDTRACKS *D*188 226 273 /291 302
SOUND BURGER TURNTABLE 279
THE SOUND /271
SOUND STAGE 7 440
SOUP DRAGONS *D*133
SOUTHERN ROCK 499
SOUTHLANDERS 261
SPACE /*D*22 /*D*360
SPACEMEN 3 285 434





SPACEHOG /482
SPANDAU BALLET *D45*
SPARE SNARE /543
SPARKLE /509
SPARKLEHORSE *D264*
SPARKS *D61* /*D183* 254 /287 /350 /500 /535 **/544** /*D545*
SPEAR OF DESTINY *D102* /362 /479 /521
BRITNEY SPEARS *D252*
SPECIALS /489 /500 /523 /524 /548
SPECIALTY LABEL *D225*
PHIL SPECTOR *D61-63* *D159* 313 516
RONNIE SPECTOR /*D234* /326
CHRIS SPEDDING /*D198* /340 /394 /*D475*
SPEKTACLE MAG /265
SKIP SPENCE 242 /483
JEREMY SPENCER /425
JON SPENCER BLUES EXPLOSION /*D248*
SPICE GIRLS *D213* 217 *D226*
SPINAL TAP /426
SPIN DOCTORS /387
VICTOR SPINETTI 405
SPIRIT *D127* 211 /480
SPIRITUAL BEGGARS /414 /442
SPIRITUALIZED /*D268* /484
MARK SPIRO /508
SPOCK'S BEARD /243 /380 /413 /444 /508
SPOOKY TOOTH *D82*
SPOON /431 /509
SPOON FAZER /514 /537
SPOTNICKS *D66*
SPRIGUNS OF TOLGUS /411
DUSTY SPRINGFIELD *D103* 200 *D237* 254 279
RICK SPRINGFIELD /451
BRUCE SPRINGSTEEN 60 *D71* *D82* 89 *D99* *D106* *D121* 164 /211 232 /234 283 *D329* 390
SQUEEZE *D40* /*D145* *D220-221* /263 /463 /549
SST LABEL 164
STACKRIDGE /399 *D443*
TIM STAFFELL /495
STANDELLS *D141*
VIVIAN STANSHALL /*D189*
ALVIN STARDUST *D60* /376
EDWIN STARR 286
RINGO STARR *D132* /191 /232 /285 407 /422
STARSAILOR /445 /526
STATIC CARAVAN 264
CANDI STATON /485 /547
STATUS QUO *D89-90* /*D175-176* /268 /278 317 /368 /382 /393 /*D412* /426 /463 *D464* /*D497* /542 /549
STAX LABEL *D72-73* 174
STEELEYE SPAN *D225* /259 /*D501*
STEELY DAN *D117* 340 536
JIM STEINMAN /479
STEINSKI /356
MARTIN STEPHENSON /423 /486
STEPPENWOLF /394
STEPS /270
MIKE STERN /435
STEREOLAB *D174* 259 /425
STEREOPHONICS *D243* /473 /540
STEREOTYPES /520
TONY STEVEN 411
CAT STEVENS /313 388 /*D510* /536
GUY STEVENS 460
MEIC STEVENS *D339*
SHAKIN' STEVENS *D81* /311
AL STEWART /*D114* /263 /320 /419 /*D520* /533
DAVE STEWART & BARBARA GASKIN /533
ROD STEWART *D116* /280 328 343 *D407*
STIFF LITTLE FINGERS *D152* /293
STIFF LABEL 328
CURTIS STIGERS /530
STEPHEN STILLS /373 413
STING *D166*
LINDSEY STIRLING /500
MIKE STOLLER 286
HENRY STONE /529
JOSS STONE 405
MIKE STONE /526
STONE FOUNDATION /511
STONE ROSES *D126* /*D222* 303 397
STONER /530
STONER ROCK 444
STONE SOUR /500
STONE THE CROWS /282
STOOGES *D115* /*D540*
STORIES BEHIND SONGS 130
RORY STORM & HURRICANES *D99*
STORYTELLER /*D222*
PETER STRAKER /518
STRANGE FOLK see **ACID FOLK**
STRANGELOVE /*D218*
SRANGELOVES /*D502*
STRANGE STONE /444
STRANGLERS *D75* 111 *D265* *D270* /351 /427 /464 /520
STRATOVARIUS /385 /535
STRAY /330 /501
STRAY CATS /498
STRAWBS *D177* /355 /*D421* /516
ANGELA STREHLI /538
STREAM OF PASSION /391
BARBRA STREISAND *D218*
STRING CHEESE INCIDENT /306 /549
STRONTIUM 90 218
JOE STRUMMER /252) *D439*
MARTY STUART /*D166*
MIKE STUART SPAN /*D176*
STUDIO ONE LABEL 297
STYLE COUNCIL *D71* 232 /500
STYX /*D312* /505
SUB POP LABEL *D159*
NIKKI SUDDEN 415
SUDDEN SWAY /512
SUE LABEL *D203-204*
SUEDE *D164* /*D206* /498 /536 /547
SUICIDE /531
SUGABABES /331
SUGARCUBES see **BJORK**
SUGAR HILL LABEL *D244*
SUICIDE /*D225* 424
BIG JIM SULLIVAN /320
DONNA SUMMER /504
BERNARD SUMNER /342
SUN LABEL *D54* 76 92 95 108 *D185* 271 413
SUNN O))) 432 /492
SUN RA 258
SUNSHINE POP *D217* 509
SUPERCHUNK /527
SUPER FURRY ANIMALS /*D238* /461 /487 /488 /497 /519
SUPERGRASS *D191* /367 /540
SUPERSONIC BLUES MACHINE /533
SUPERSTARS /547 **SUPERSUCKERS** /485
SUPERTRAMP /236 /317 /341 /361 /*D451*
SUPREMES see **DIANA ROSS**
SURF MUSIC *D190* /*D192* 204 288
SURVIVOR /323 /490 /491
KIEFER SHUTHERLAND /527
SCREAMING LORD SUTCH *D50* /*D241* 362
STUART SUTCLIFFE 205
SWAMP DOGG /504
BILLY SWAN /*D184*
SWANS /500 /*D547*
SWEENEY 266
SWEET *D66* *D*/486
SWEET SMOKE 517
SWELL MAPS /*D149*
STEVE SWINDELLS /535
SWING OUT SISTER /301 /358
SWINGING BLUE JEANS *D40*
SWORD /506
SYN /441
DAVID SYLVIAN *D128-129* 260
SYMPHONY X /339 /484

T

TAD *D*/483
TAHITI 80 /386 /499
TAJ MAHAL /418
TAKE THAT *D168*
MICK TALBOT /536
TALES OF JUSTINE 222
TALKING HEADS *D88* **!544**
TALK TALK *D148* 491
SHEL TALMY *D55-56* /465
THE TAMI SHOW (TV) 375
SHARON TANDY /296
TANGENT /486
TANGERINE DREAM *D117* /183 /336 /496
TANK /382
TARJA /540
HOWARD TATE /298
CHIP TAYLOR 430
JAMES TAYLOR /295 /342 /349
JOANNE SHAW TAYLOR /457
JOHNNIE TAYLOR *D539*
JOHNNY TAYLOR 252
LEWIS TAYLOR 521 /543
MARTIN TAYLOR /352 /404
MICK TAYLOR /363
MIKE TAYLOR *D309*
ROGER TAYLOR /*D422*
TOT TAYLOR /490
!!! /467
TC&I /485
CLARE TEAL /346
TEARDROP EXPLODES *D87*
TEARS FOR FEARS *D70* *D124* /225 /262 435 /*D529* /545
TEENAGE FANCLUB *D167* /282 /*D468* /480 /516
TEGAN & SARA /412
TELEMAN /429
TELEVISION *D148* *D*/473
TELEVISION PERSONALITIES *D142*
TELEX /542
TELSTAR 409
TEMPERANCE /551
TEMPLES /464
TEMPTATIONS /*D150* /260
10CC *D55-56* /*D190* /327 /331 /362 408 /442 /504 /543
10,000 MANIACS *D159*
TEN /528
BOBBY TENCH /427
JIMI TENOR /531
TEN YEARS AFTER /*D221* /471
TESLA /490
TESTAMENT /504
TEST DEPT /490
MIKE TERRANA /430
TERRORVISION *D190* /343
TEXAS *D247* /353
TEX MEX 548
THAMES TV RECORD SALE 162
THAT PETROL EMOTION /541
THE THE *D120* /168 /275 /430 /525
THEATRE OF HATE see **SPEAR OF DESTINY**
THEM *D89*
THEN JERICHO /401
THERAPY? *D181* /376
THERION /333 /488 /515
THESE NEW PURITANS 416 /490
THIEVERY CORPORATION *D312* /384
THIN LIZZY *D99* 268 /303 /388 /511 /536
JG THIRLWELL /504
13TH FLOOR ELEVATORS *D147*
THIS HEAT *D230*
SANDI THOM /376 /446
RUFUS THOMAS /*D194*
CARROLL THOMPSON /526
LINDA THOMPSON /509 /513
RICHARD THOMPSON /283 /321 /367 513
THOMPSON TWINS *D58* /482
STORM THORGERSON /363
TRACEY THORN /479
PHIL THORNALLEY /498
GEORGE THOROGOOD /301
THRASH METAL 269 524
THREE DEGREES /386 /541
THRESHOLD /335 /432
THRILLS /289
THROBBING GRISTLE *D98* 282 /485 /500
THUNDER *D142* /302 /338 /530 /543
THUNDERCLAP NEWMAN /323
THUNDERCAT /504
THUNDERBIRDS FILM *D167*
JOHNNY THUNDERS 183 261
THUNDERSTONE /335
YANN TIERSEN /404
TIFFANY /450
TANITA TIKARAM *D127* /487
TIL TUESDAY /*D170*
TINDERSTICKS *D175* /*D231*
TING TINGS /401
TINKERBELL'S FAIRYDUST /367
TIN MACHINE *D131*
TINTERN ABBEY 284
TINY TIM *D210*
TIR NA NOG /*D450*
TITTY SHAKERS 414
TJM LABEL *D126*
TOAD THE WET SPROCKET /538
TOMITA 540
TOMORROW /*D187*
TOM TOM CLUB 412
TONTO'S EXPANDING HEAD BAND /493
TOPIC RECORDS 511
TOP OF THE POPS (TV) 173
TOP SECRET RECORDS /*D508*
BERNIE TORME /484
TORNADOS /*D211* 278
TOTO /292 /381 /438 /476 /517 /538
TOUCHSTONE /410
ALLEN TOUSSAINT 256
TOWERING INFERNO /*D194*
DEVIN TOWNSEND /410
PETE TOWNSHEND *D108* /245 /337 /364
TOYAH /371 /492 /523 /549
T'PAU *D104*
GRANT TRACY & SUNSETS /*D210*
STAN TRACY /272
TRAFFIC *D63* 299
TRAGICALLY HIP /526
TRANSATLANTIC /425
TRANSCRIPTION DISCS 529
TRANSVISION VAMP *D119*
TRASHMEN /*D227*
TRAVIS *D249* /518
TREES /512
TREMELOES *D47*
JACKIE TRENT /512
RON TRENT /534
T.REX see **MARC BOLAN**
TRIUMPH /378 /459
TRIUMPH LABEL 186
TRIVIUM /355 /446
TROGGS *D46* 273 /377
TROJAN LABEL 251 *D287* 482
WALTER TROUT /331 /456 /537
ROBIN TROWER /*D185* /266 /412 /498
DEREK TRUCKS /363
TRUNK LABEL 411 526
TUBES /305 /458
MOE TUCKER /*D151*
TANYA TUCKER /496
KT TUNSTALL /416 /518 /543
TURIN BRAKES /374
TURKISH ROCK 505
BIG JOE TURNER *D241* 340
IKE & TINA TURNER 64
JOE LYNN TURNER /304 /401
NIK TURNER /446
TURNTABLE GUIDE 457 461 541
HENRY TURTLE /407
TV SOUNDALIKES 326
THEMES 470
SHANIA TWAIN *D248*
12" SINGLES 503
2i's COFFEE BAR 332
2-TONE LABEL *D122-123* 171 /*D300* 363 378 395
TUXEDO /523
TUXEDOMOON /534
TWIGGY /*D219*
TWINK /511
TWINKLE *D178*
TWISTED SISTER /457
CONWAY TWITTY 82 168
TYGERS OF PAN TANG /500
BONNIE TYLER /*490*

U

U2 *D51* *D85* *D103* *D107* 112 *D127* 145 *D161-162* 174 *D193* *D211* 234 *D241* 257 301 326 375 *D471*
UB40 *D78* /430 /523
UFO *D259* /399 /439 /*D457*
UGLY KID JOE /537
UK DECAY /*D417*
UK SUBS /413 /485
ULTRAVOX *D39* 361 /377
UMPHREY'S McGHEE /502
UNDERTONES *D77* /169 292 /387 /478 /549
GEORGE UNDERWOOD /537
UNDERWORLD 353
UNE /496
UNITED STATES OF AMERICA /450
UNITED STATE OF MIND /517
UNIT FOUR PLUS TWO *D71*
UNITY /485
UNTHANKS /436 /537
MIDGE URE /267 431 /500
URIAH HEEP *D126* /258 /369 /373 /410 /489 /514 /523 /541
US GIRLS /542
UTOPIA /482

V

STEVE VAI /340 /368 /409 /495
RICKY VALANCE *D212*
RICHIE VALENS *D76*
FRANKIE VALLI 433
ADRIAN VANDENBERG /474 /506
VANDEN PLAS /447
VAN DER GRAAF GENERATOR *D83* 255 /313 *D438* /*D522*
PAUL VAN DYK /365
VAN HALEN 334 /363
TOWNES VAN ZANDT *D270*
VANGELIS *D217* 405
VANILLA FUDGE /526
VAPORS 210 /506
VARDIS /471
DEREK VARNALS /497
SYLVIE VARTAN /*D358*
VDO *D405*
COLIN VEARNCOMBE /241
BOBBY VEE /*D386*
VEGA /549
SUZANNE VEGA /401 /540
VELVELETTES /308
VELVET UNDERGROUND *D49* 120 194 233 265 310 407
VENOM /250 321
VENOMINC /535
RICK VENTURA /531
VENTURES *D48*
VENUS FLY TRAP /443
MIKE VERNON *D72-73* /324 /543
VERNONS GIRLS 536
RONNIE VERRELL 508
VERTIGO LABEL 79 123-124 314-315
VERVE *D219*
VIBRATORS *D239* 430
VIDEO /144 150
VIETNAM WAR RECORDS 275
VIEW /415
BUTCH VIG /408 /516
KURT VILE /531
VILLAGE THING LABEL *D169*
GENE VINCENT *D70* 103 /*D213* *D247* *D526*
VIOLENT FEMMES /*D180*
VIRGIN STEELE /487
VISAGE /372
TONY VISCONTI *D78* /336 /530 /550
VLADISLAV DELAY 540
VOGUE LABEL 471
VOICE OF THE BEEHIVE *D119*
VOIVOD /529
VOLBEAT /494
VUUR /472

W

WAEVE /541
WAILERS /508
LOUDON WAINWRIGHT III /535
RUFUS WAINWRIGHT /507
TOM WAITS *D236* 548
JOHN WAITE /375
RICK WAKEMAN /*D196* /292 /360 /454 /500
NARADA WALDEN /420
BARRY WALDREP /526
JOE LOUIS WALKER /540
JUNIOR WALKER *D198*
SCOTT WALKER *D127* 406 417 492
WALKER BROTHERS *D47*
WALKING PAPERS /423
ISOBEL WALLER-BRIDGE /521
JOE WALSH *D405*
WANG CHUNG /415 /491
WAR *D196*
CLIFFORD T WARD *D246*
LEON WARE 531
MARTIN WARE /536
ANDY WARHOL 356
JENNIFER WARNES /453
WAR ON DRUGS /524 /533
WARPAINT /447
WARP LABEL 244
WARRANT /391
DIANE WARREN /525
DIONNE WARWICK *D41* /281
GENO WASHINGTON /*D253*
WAS (NOT WAS) *D157* /215 /495 /539
WASP *D120*
WATERBOYS *D142* /226 /336 /389 /510
PETE WATERMAN 256 /*D438*
MARRY WATERSON /471
MUDDY WATERS *D68*
ROGER WATERS *D132* /317
GERAINT WATKINS /543
SARA WATKINS /455
BEN WATT /502
CHARLIE WATTS *D253*
IVO WATTS-RUSSELL 520
WAVE PICTURES /487
JEFF WAYNE /*D312* /356 /549
TERRY WAYNE 530
WE ARE SCIENTISTS /454
ANDY WEATHERALL *D257* /367 /452 /508
WEATHER STATION /514
JANE WEAVER /516
JIMMY WEBB /*D174* /311 /373 /468 /*D532*
DIANA WEBSTER 424
WEDDING PRESENT *D117* /*D162* /266 337 /457 /*D528* **!544**
BERT WEEDON *D60* /249
PAUL WELLER /154 157 *D182* /289 322 352 *D374* /484 506 /*D538*
IRVINE WELSH /426
WE SELL THE DEAD /476
KEITH WEST /*D517*
MIKE WESTBROOK /*D471*
KIM WESTON /319
WET WET WET *D108* /344
JOHN WETTON /244
WEYES BLOOD /492 /539
WHAM! *D74* *D92* 220
WHAT FOUR *D239*
WHEATUS /547
WHEN RIVERS MEET /548
WHIPPETS FROM NOWHERE /477
ANDY WHITE /459
SNOWY WHITE /195 /311
STEVE WHITE /487
PETER WHITEHEAD /184
WHITESNAKE *D56* 181 /302 /325 /446 /496
MATTHEW E WHITE /523
WHITE STRIPES 174 *D291*
BOBBY WHITLOCK /388
SLIM WHITMAN *D172*
MARVA WHITNEY *D390*
WHO *D53* *D66* *D76* 79 84 126 164-165 179 /*D181* /192 203 211 215 *D228-230* *D241* 246 255 263 268 277 337 /364 377 392 411 *D454* /495 523 /*D543* /550
VICKI WICKHAM 544
JANE WIEDLIN *D111*
VINCE WILBURN JR /497
WILCO /489 /536
KIM WILDE *D99* /*D169* /307 /526
MARTY WILDE /275 /494
WILDE FLOWERS 186
WILDHEARTS /*D195* /370 /403 /469 /479
WILD TURKEY /*D200*
WILD, WILD KLUBS 239
ANDRE WILLIAMS /456
ANDY WILLIAMS /251
HANK WILLIAMS *D125* 395
JOHN WILLIAMS /421
KATHRYN WILLIAMS /461 /534
LARRY WILLIAMS *D133*
LUCINDA WILLIAMS /506 /529
MAURICE WILLIAMS /436
PAUL WILLIAMS /*D479*
ROBBIE WILLIAMS *D245* 256 262 305
CHUCK WILLIS /477
IAN WILLSON /508
BILL WILSON /408
BRIAN WILSON /185 303 /310 341 /354 381 /429
CASSANDRA WILSON /440
DENNIS WILSON 351
FRANK WILSON 362
GARY WILSON /*D467*
JACKIE WILSON *D56* /429
JONATHAN WILSON /551
LAINEY WILSON !544
STEVEN WILSON /451 /515 /541 /549
AMY WINEHOUSE *D360* 392
PETE WINFIELD /327)
WINGER /536
WINSTON'S FUMBS /*D402*
EDGAR WINTER /297 /456 /532
STEVE WINWOOD *D121* 189 /351 /385 /415 /419
WIRE *D100* /414
MARK WIRTZ *D188*
WISHBONE ASH *D186* /344 /357 /365 /397 /447 **!544**
BILL WITHERS /326 408
WITHIN TEMPTATION /315 /342 /425 /432 /503
WOLF ALICE /520
BOBBY WOMACK *D77* 405 *D418*
STEVIE WONDER *D47* *D82*
WONDER STUFF *D124* /258 /498
WONDERWALL /233
RONNIE WOOD 228
ROY WOOD *D80* /*D179-180*
DONOVAN WOODS /512
WORD /441
LYLE WORKMAN /518
WORLD GOES ROUND /514
WORLD PARTY /538
LINK WRAY *D85* /168
WRECKLESS ERIC /305 /447 /492
RICK WRIGHT *D132* /*D206*
WRITING ON THE WALL *D201*
WURLITZER LABEL *D227*
ROBERT WYATT *D80* /154 /345 /449
WYCHFOLK /444
ZAKK WYLDE /297 /436
BILL WYMAN /231 /261 /442 /480
PETER WYNGARDE /*D206*

X

XIU XIU /517
XOTIC MIND LABEL 196
X-PRESS 2 /338
XPROPAGANDA /533
X-RAY SPEX *D123* /197 /368
XTC *D135* /*D209* 261 /272 /318 *D406* /455 /500 /549

Y

Y&T /383
AKIKO YANO /495
YARDBIRDS *D68* *D134* *D152* /215 /353 452 /492
YEAH YEAH YEAHS /368 /536
YELLO /431 /*D511*
YES *D98*, 221 /*D249* 269 /288 /292 /328 /338 /360 /369 /389 /397 /482 /500 /511
YO LA TENGO 476 /542
JAMES YORKSTON /490 /543
YOU ME AT SIX /515
NEIL YOUNG *D143-145* 176 *D192* 200 /*D203* 253 272 278 401 *D507*
PAUL YOUNG *D50* /452 /550
YOUNG FATHERS /541
YOUNG GODS /502
YOUNG GUN SILVER FOX /485
YOUNG RASCALS /*D463*
YOUTH /528

Z

STEVEN VAN ZANDT /531
DWEEZIL ZAPPA /421
FRANK ZAPPA & MOTHERS OF INVENTION *D61* *D93* *D118* *D165* *D171* *D177* *D191* 199 205 251 266 *D362* *D461* 469
ZERO 7 /487
ZIOR /*D417*
ZIPPS /442
MIKE ZITO /503
ZODIAC MINDWARP /386
ZOMBIES *D50* /309 /347 /489 /505
ZOOM LABEL *D74*
ZOOT MONEY /495
ZTT LABEL *D110-112* 301
ZUCCHERO /482
ZULEMA 551
ZZ TOP *D103* /414 /490

THE BEST OF 2023

New Albums TOP 25

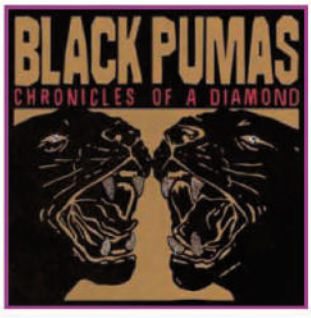
1. **SPARKS The Girl Is Crying In Her Latte** (Island) The veteran pop duo continued their late-career renaissance by adding another masterpiece to the catalogue, crafting an exhilarating electronic-pop record stuffed with intoxicating hooks and the odd diversion into psychedelic and orchestral experimentation. A relentlessly brilliant album from a band seizing their moment in the spotlight.
2. **PJ HARVEY I Inside The Old Year Dying** (Partisan) This mysterious and fantastical return may have required a few listens to get your head round but became essential once it got its grips on you, melodies slowly emerging from the sonic murkiness on an album that mixes eerie folk with hazy synth ambience.
3. **BLUR The Ballad Of Darren** (Parlophone) Damon Albarn and co's live shows may have been euphoric nostalgia trips but their ninth record and first in eight years showed Blur were still artistically vital in the here and now.
4. **THE ROLLING STONES Hackney Diamonds** (Polydor) The Stones rolled back the years on their first album of new material in almost two decades, mixing raucous rock'n'roll with mid-tempo bluesy cuts that saw Mick Jagger and co reconnect with their past. Dazzling!
5. **LANA DEL REY Did You Know There's A Tunnel Under Ocean Blvd** (Polydor) Melancholic, doleful wonder from a singer-songwriter who's built her career out of it, here introducing some new sonic tricks to the mix.
6. **YOUNG FATHERS Heavy Heavy** (Ninja Tune) The Edinburgh trio honed their skill-set on this brilliant fourth, melding electronic rock with pulsing beats and hip hop soundscapes.
7. **PAUL SIMON Seven Psalms** (Owl) This found Simon in contemplative mood over its seven gently-drifting movements, songs that hazily seeped into each other.
8. **SLOWDIVE Everything Is Alive** (Dead Oceans) Shimmering dream-pop magnificence from the shoegazing veterans, their second album since reforming in 2014.
9. **ROISIN MURPHY Hit Machine** (Ninja Tune) An opulent disco opus from the ex-Moloko singer, melding clubby experimentation with anthemic bangers.
10. **HAWKWIND The Future Never Waits** (Cherry Red) Still finding places to boldly go where no one has gone before, the space-rock veterans embarked on another cosmic trip.
11. **THE CORAL Sea Of Mirrors** (Run On) One of the UK's most consistent outfits hit the jackpot again, mixing psychedelic indie-folk and melodic 60s guitar-pop.
12. **EDDIE CHACON Sundown** (Stones Throw) The ex-Charles & Eddie singer showed his 2020 solo debut was no fluke, building on its modern soul charm with this sumptuous second.
13. **OMD Bauhaus Staircase** (100%) Excellent electro-pop from the duo who helped to invent it. They've lost none of their ability to fuse abstract lyricism with indelible pop hooks.
14. **CORINNE BAILEY RAE Black Rainbows** (Thirty Tigers) A startling sonic makeover from the R&B/soul star, incorporating rattling punk into her sound on her career best.
15. **CAT STEVENS / YUSUF King Of A Land** (BMG/Dark Horse) Singer-songwriter royalty finally gets round to finishing songs crafted across the decades – one here was first started in 1968 – and emerges with a modern gem.
16. **SLEAFORD MODS UK Grim** (Rough Trade) The Nottingham duo deliver another riotous state of the nation missive, subtly weaving in new shades to their sound.
17. **BILLY VALENTINE Billy Valentine & The Universal Truth** (Acid Jazz/Flying Dutchman) Superlative covers from the returning soul man.
18. **MADNESS Theatre Of The Absurd Presents C'est La Vie** (BMG) One of Britain's most special bands emerge from lockdown chaos and intra-band turmoil with a corker.
19. **PRETENDERS Relentless** (Parlophone) Chrissie Hynde reminds just what a devastating songwriter she can be on her band's 12th album, mixing barbed rock and reflective ballads.
20. **NOEL GALLAGHER'S HIGH FLYING BIRDS Council Skies** (Sour Mash) Another year went by with the long-rumoured Oasis reunion not happening, and why would it when Gallagher Sr sounds so at ease on his solo LPs?
21. **BOYGENIUS The Record** (Polydor) Masterful, intricate indie-rock on the debut from the trio formed by Phoebe Bridgers, Julien Baker and Lucy Dacus. They don't sound like a supergroup, just like a brilliant band.
22. **STEVEN WILSON The Harmony Codex** (Steven Wilson Productions) The prog-rock dynamo's most epic album yet.
23. **THE LEMON TWIGS Everything Harmony** (Captured Tracks) The D'Addario brothers come of age on a mesmeric fourth album mixing power pop and warm melodicism.
24. **DEXYS The Feminine Divine** (100%) A tantalising album entering bold new territory as Kevin Rowland embarks on an exploration of his relationship with women.
25. **MOZART ESTATE Pop-Up! Ker-Ching! & The Possibilities Of Modern Shopping** (Cherry Red) Warped-pop wonder from cult indie hero Lawrence.

JAZZ Collector
by Charles Waring

1. **BLOSSOM DEARIE Discover Who I Am** (Fontana/UMR)
2. **CHARLES MINGUS Changes: The Complete 1970s Atlantic Studio Recordings** (Rhino)
3. **SONNY CLARK The Complete Sonny Clark Blue Note Sessions** (Mosaic)
4. **MILES DAVIS QUINTET Workin' With The Miles Davis Quintet** (OJC/Craft Recordings)
5. **GEORGE COLEMAN Live At Small's Jazz Club** (Cellar Music Group)
6. **SHIRLEY SCOTT Queen Talk: Live At The Left Bank** (Reel To Real)
7. **THELONIOUS MONK WITH JOHN COLTRANE Thelonious Monk With John Coltrane** (OJC/Craft Recordings)
8. **OLD AND NEW DREAMS Old And New Dreams** (ECM)
9. **CÉCILE MCLORIN SALVANT Mélusine** (Nonesuch)
10. **IRREVERSIBLE ENTANGLEMENTS Protect Your Light** (Impulse!)

SOUL Collector
by Lois Wilson

1. **JALEN NGONDA Come Around And Love Me** (Daptone)
2. **SAY SHE SHE Silver** (Karma Chief Records)
3. **ROBERT FINLEY Black Bayou** (Easy Eye Sound)
4. **BLIND BOYS OF ALABAMA Echoes Of The South** (Single Lock Records)
5. **GABRIELS Angels And Queens** (PLG UK Frontline)
6. **BILLY VALENTINE Billy Valentine And The Universal Truth** (Acid Jazz)
7. **BETTYE LAVETTE Lavette!** (Jay Vee Records)
8. **DURAND JONES Wait Til I Get Over** (Dead Oceans)
9. **BLACK PUMAS Chronicles Of A Diamond** (ATO Records)
10. **TAJ MAHAL Savoy** (Stony Plain)



THE BEST OF 2023

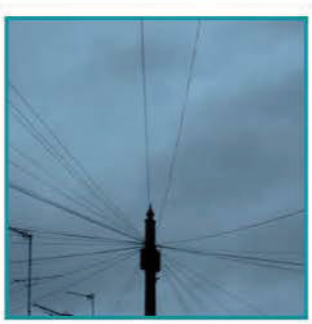
From The Vaults TOP 25

1. **PINK FLOYD The Dark Side Of The Moon 50th Anniversary** (Pink Floyd Records) The final word on the prog landmark, available in an array of formats but none more jaw-dropping than the mammoth deluxe box set, a fitting commemoration for one of the finest albums of all-time. You might need a new shelf – or room – to fit it all in, though.
2. **THE WHO Who's Next / Lifehouse Super Deluxe Edition** (UMR) A collection containing a whopping 10 discs and 155 tracks, taking you inside and outside the album that took The Who to the next level, plus a trip inside *Lifehouse* – the record that never was.
3. **BOB DYLAN Fragments: Time Out Of Mind Sessions (1996-1997) The Bootleg Series Vol.17** (Columbia) Captivating set going behind the curtain on Bob's 90s peak, complete with a brand new stereo mix.
4. **DE LA SOUL 3 Feet High & Rising** (Chrysalis) This hip hop gamechanger was reissued to celebrate the band coming to streaming platforms but, in the wake of Dave "Trugoy The Dove" Jolicoeur's death, it served as a poignant and fitting tribute.
5. **THE BEATLES 1962-1966 / 1967-1970** (Apple Corps Ltd./Capitol/UMe) An already fab set now enhanced by dramatic additions, not least the bittersweet pop magnificence of Now And Then.
6. **THE TEARDROP EXPLODES Culture Bunker 1978-82** (UMR) A mind-melding trip into Julian Cope's archives for this extensive collection of the Merseyside post-punk crew.
7. **STEELY DAN Pretzel Logic** (UMR) An outstanding record gets an outstanding remaster, revisiting the third-LP breakthrough that made the cerebral jazz-popsters huge.
8. **WISHBONE ASH Argus** (Snapper) Bumper anniversary package of their trailblazing, twin-guitar rock, still sounds thrilling.
9. **ABC The Lexicon Of Love** (UMR) A collection elegant enough to reflect the music inside, with an array of excellent extras, one of many reissues this year elevated by a Steven Wilson remix.
10. **FUN BOY THREE The Complete Fun Boy Three** (Chrysalis) This collection of Terry Hall, Lynval Golding and Neville Staple's post-Specials work assumed extra significance after the passing of Hall. Proof of his genius in spades.
11. **THE AUTEURS People 'Round Here Don't Like To Talk About It: The Complete EMI Recordings** (Cherry Red) Enthralling six-disc set delving into the back catalogue of Luke Haines' indie mavericks.
12. **HAIRCUT 100 Pelican West 40** (Edsel) Four CD and 54-track set saluting Nick Heyward's funk-pop crew's era-defining debut.
13. **BILLY BRAGG The Roaring Forty: 1983-2023** (Cooking Vinyl) Exhaustive and excellent collection running the course of the bard of Barking's four-decade career.
14. **T.REX Whatever Happened To The Teenage Dream: 1973** (Demon) Revisiting Marc Bolan thrillingly expanding his sonic world, better still for its disc stacked with Bolan's experiments at trying out a new soul sound.
15. **JONI MITCHELL Archives Volume 3: The Asylum Years (1972-1975)** (Rhino) Documenting Joni's excursions into jazz with revealing bonus tracks illuminating the journey.
16. **NANCY SINATRA Keep Walkin'** (Light In The Attic) Fascinating and fantastic sister release to 2021's *Start Walkin'*, taking in lesser-known cuts, B-sides and unreleased material.
17. **THE PRETTY THINGS The Complete Studio Albums 1965-2020** (Madfish) The full story of the garage-rock rabble, from start to finish.
18. **A.R. KANE A.R. Kive [A.R. Kane 1988-1989]** *(Rocket Girl)* While not totally comprehensive, this wonderful set compiling the 80s/90s dream-pop duo's two albums and an EP is an absolute joy.
19. **DAVID BOWIE Ziggy Stardust And The Spiders From Mars: The Motion Picture** (Parlophone) Stupendous remaster for Ziggy's big send-off. Don't worry, Bowie had other ideas up his sleeve.
20. **PRINCE & THE NEW POWER GENERATION Diamond And Pearls (Super Deluxe Edition)** (Paisley Park/Rhino) Another deep dive into the Paisley Park vaults tells the full tale of Prince's 1991 album.
21. **R.E.M. Up (25th Anniversary Edition)** (Concord) The record that nearly broke them gets a birthday re-release, a reminder of just how special they could be even a man down.
22. **HAWKWIND Space Ritual 50th Anniversary** (Cherry Red) Revered live album still packs a punch 50 years later thanks to some added juice in the tank courtesy of a 5.1 surround sound mix.
23. **B.E.F Music For Stowaways** (Cold Spring) Ex-Human League duo's mix of avant-garde experiments and pop nous, still captivating over four decades later.
24. **NEUTRAL MILK HOTEL The Collected Works Of** (Merge) Box set collating the cult US indie-rock crew gets an update.
25. **TOM WAITS The Island Years** (Island) Singer-songwriter's Island imperial phase gets a long overdue remastering. This was Waits at his incomparable peak.

PSYCH Collector

by JR Moores

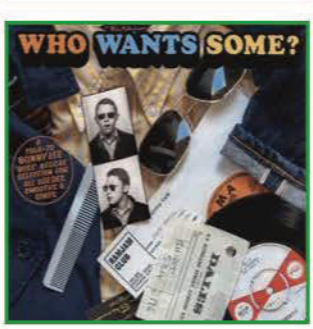
1. **BARDO POND Peel Sessions** (Fire)
2. **SOM IMAGINÁRIO Banda Da Capital** (Far Out)
3. **WILLIAM TYLER & THE IMPOSSIBLE TRUTH Secret Stratosphere** (Merge)
4. **ACID KING Beyond Vision** (Blues Funeral)
5. **ECSTATIC VISION Live At DunaJam** (Heavy Psych)
6. **THE MEN Fuzz Club Session** (Fuzz Club)
7. **BLUE ÖYSTER CULT Secret Treaties** (Columbia)
8. **THEE ALCOHOLICS Live At The Piper** (Human Worth)
9. **BECK, BOGERT & APPICE Beck, Bogert & Appice** (Epic)
10. **CANDY CLAWS Ceres & Calypso In The Deep Time** (Two Syllable)



REGGAE Collector

by Mike Atherton

1. **THE MAYTALS Essential Artist Collection** (Trojan)
2. **VARIOUS ARTISTS Who Wants Some?** (Greensleeves)
3. **DESMOND DEKKER King Of Ska** (Trojan)
4. **JOHN HOLT Essential Artist Collection** (Trojan)
5. **KING TUBBY The Roots Of Dub** (VP)
6. **CHANNEL ONE SOUNDSYSTEM Down In The Dub Vault** (VP)
7. **CARROLL THOMPSON Carroll Thompson** (Doctor Bird)
8. **PRINCE LINCOLN THOMPSON AND THE ROYAL RASSES God Sent Dub** (Burning Sounds)
9. **MAX ROMEO Every Man Ought To Know** (VP)
10. **THE ALTONES Vol. 1** (Self-released)



From The Vaults

Reissues, remasters and compilations

Highly Strung

How the alternative rock titans re-emerged from the toughest moment of their career. *By Jamie Atkins*

R.E.M.

Up (25th Anniversary Edition)

★★★★

Concord 7253273 (2CD/2CD+Blu-ray/2LP)

As album openings from multi-million-selling bands go, it's certainly brave. The smallest sounding of beats, potentially a toy keyboard's preset rhythm. The cosmic hum of a droning synth. Squalls of feedback that could pass for a distressed Wookie. When Michael Stipe arrives, he is barely recognisable – muttering in a low register about airport lighting and business travel. Shiny Happy People, Airportman is not.

R.E.M. had warned fans that their 11th album, *Up*, would be different. In a statement issued in October 1997 to announce the departure of founder member and drummer Bill Berry, Stipe mused, "I guess a three-legged dog is still a dog. It just has to learn how to run differently."

Berry had quit R.E.M. on the first day of sessions for *Up*. The months that followed were among their most difficult, with undefined roles and a breakdown of communications piling on the strain. They came close to splitting, a testimony to Berry's importance to the band dynamic.

Their intention – even before Berry's departure – was for radical reinvention, but that was sped along by the disruption of the way they'd worked for nearly two decades. Guitarist Peter Buck had been stockpiling vintage synths and drum machines, and instrument swapping was encouraged to the point where Michael Stipe is credited with guitar. The rulebook had been torn up.

The response to *Up* was, by R.E.M.'s standards, muted, its appetite for experimentation, leftfield arrangements and intentionally jarring sequencing hardly a recipe for mainstream success. But *Up* has always deserved more love and, 25 years on, this remastered anniversary edition, which adds an enjoyably relaxed live set, gives us a chance to hear it with new ears.

That opener is a brilliantly ambiguous introduction to R.E.M.'s brave new world. Over pulsing, *Cluster & Eno*-style synth textures Stipe dolefully repeats, "Great opportunities" in such a way that you're not sure whether to believe in his hope or console him.

Lotus snaps the listener out of that woozy cocoon with a slinky, Hammond-heavy groove, while Buck unfurls knotty, *Revolver*-ish riffs and Stipe reverts to glammed-up, stadium-pleasing mode. But Lotus' dark heart emerges as it draws to a tempestuous end, with great, foreboding swathes of synths and panicked stabs of strings.

The gorgeous Suspicion acts as a soothing balm, the band coming on like a US Tindersticks while Stipe's tender pleas ("Can't you see, I need, nothing too deep") speak of a need for unthinking seduction. Its spell is swiftly broken by Hope – all motorik beats and playful synth lines beamed in from Michael Rother's *Katzenmusik*, topped with a stream of consciousness nursery rhyme. One of *Up*'s slightest moments, it still breaks new ground, especially as the BPM rises to near-techno levels and shards of distortion increase in intensity, like a sonic portrait of a stress headache.

Which only accentuates the elegance of At My Most Beautiful, Stipe's most straightforward love song. He finds comfort and companionship in small, everyday moments ("I save your messages, just to hear your voice") while all around him the *Pet Sounds* homage (Hal Blaine drum fills, sawing cello, vocal coos) unfolds with sweet precision. In an album as beset with confusion and anxiety as *Up*, it's an oasis of uncomplicated contentment.

The mood takes a turn with the brooding tumult of The Apologist, or So Central Rain's disappointing cousin. Cathartic chorus apart, it's one of *Up*'s weaker moments. More bleakness follows (R.E.M. pun fans assemble), with The Sad Professor as Stipe inhabits the mindset of a self-lacerating alcoholic academic for a stark and slow-burning marvel. Next up, the drifting, Mellotron-hued psychedelia of You're In The Air is underpinned by ominous bass, more toy-like drum machines and coruscating machine noise. And Walk Unafraid could so easily have been a high-octane rocker, complete with anthemic chorus (which it eventually became onstage), yet here it's shackled by drum machines and doesn't *quite* work.

The R.E.M. of *Up* are far more comfortable with poignant mid-tempo studio confections. The bittersweet Why Not Smile is an arpeggio-led emotional gut-punch in the grand tradition of Nightswimming and Electrolite – put through the *Up* filter it becomes a fantasia of distortion, treated synths and organs.

Meanwhile, the lilting Daysleeper finds Stipe back in Airportman territory, writing from the perspective of a frazzled nightshift worker, kept conscious with strip lighting and caffeine, and detached from the meaning of his exhausting work. Diminished follows, a slightly undercooked jam heightened by a touching chorus. The brief and unlisted I'm Not Over You tailgates it, a vulnerable demo-like Stipe solo guitar and vocal performance of a tantalising song sketch.

Up ends on a high, with the languid, organ-led Parakeet – a bridge to their next album, *Reveal* – and the stirring Falls To Climb. Stipe leaves the picture with a powerful and exalted, "I am free", before the military beat sputters to a close and the celestial keys fade out. It's a fitting end to an often brilliant, sometimes frustrating, daring and deeply human album that marked a new start for R.E.M.

Q&A

Mike Mills on becoming a three-piece, poor timekeeping, and which *Up* song makes him laugh.

What was going through your head when Bill dropped that bombshell?
I was surprised, but not shocked. Bill had a couple of bad things happen to him on the road over the years, and I knew that he was unhappy with a lot of things, but I didn't expect him to actually leave the band.

How did losing Bill affect your relationships with Michael and Peter over the months that followed?
Well, there had been a balance – even in something as seemingly mundane as punctuality. Michael and I tend to show up a little bit later, Peter and Bill were always, at least on time, if not early. When Bill left, Peter was often waiting on Michael and I to show up, which is no fun for anyone. So in that sense, it was a bit of a wave crashing over the bow. And Bill had certain sensibilities that were very useful; he was very good at helping us edit things and determining what was and wasn't essential. There were a lot of things that you don't even realise until you don't have them anymore.

> "We said, 'Well, if we're going to make a left turn, let's make it a big left turn'"

Was there a certain freedom to be found in your new way of working?
Yes, but it was a freedom of necessity. We had no choice but to make the record that way. And so, we embraced it. Rather than running away from the situation, we decided to go headlong into it and just make as different a record as we possibly could.

Was starting with Airportman borne out of a feeling of, "If this is gonna be a new start for R.E.M., let's be daring about it"?
Yes, that's a kind way to put it! There was a certain sense of "the hell with it" at that point. We just didn't want to play by the usual rules, because they were all out the window. We're a brand new band, we are in no way the same old R.E.M. except that we have three of the four original members. So we said, 'Well, if we're going to make a left turn, let's make it a big left turn.'

We were never about chasing sales; anything we did that had a commercial feel to it was more

Photo (Mike Mills): Cass Bird

to work with the record company than anything else. Success is a wonderful thing and it can give you freedom. It can also be a very constricting thing.

In the *This Way Up* documentary, Pat McCarthy suggests you started with 27 or 28 songs. A couple of *Up* outtakes became B-sides. So what happened to the others? And how come they're not bonuses here?
I don't know exactly what happened to those songs. And I'm not sure why we chose the extra content that we did on this one. I think it was simply that maybe we didn't like the B-sides as much. You don't want to just keep doing the same thing over and over again, so rather than continue to release demos and B-sides, we thought we'd give the fans something different. Because it can be kind of tedious to listen to things that weren't good enough to go on the record. There were often reasons why they weren't on there.

How do you feel about *Up* now?
I like it, I think it's an oddly fun record. Airportman makes me laugh when I hear it, it really does. At My Most Beautiful and Suspicion are beautiful songs. The Sad Professor is one of my favourite R.E.M. songs. You're In The Air is one of the stranger songs, but it's so atmospheric, I really enjoy that. Why Not Smile is as emotionally powerful a song as we ever did, I think it should have been a bigger hit. I'm really proud that we were able to make such a good record under such trying circumstances and I think that time is treating it very well.

Any time a band makes a radical turn, it comes at a price. And that price is that fans that are used to a certain kind of music may or may not be open-minded towards whatever new direction you're taking. That's why albums like *Up* take time to sink in. I knew that eventually, people would see it as a standalone – when you see that record as its own entity, it makes a lot more sense.
As told to Jamie Atkins

R.E.M.: Michael Stipe unveils his sales technique of staring into the customers' eyes until they buckle

JAZZ COLLECTOR

By Charles Waring

It's a **CHICK COREA** reissue bonanza this month. The late keyboard magus, who died in 2021, served his musical apprenticeship in Miles Davis' groundbreaking jazz-rock band before making his name leading the fusion behemoth Return To Forever in the 1970s. In the 1980s, the Massachusetts-born pianist assembled a new band, the **CHICK COREA ELEKTRIC BAND**, which in its original lineup included guitarists Scott Henderson and Carlos Rio augmenting a powerhouse rhythm section comprising bassist John Patitucci and drummer Dave Weckl. The five albums they recorded for the GRP label – *Chick Corea Elektric Band*, the Grammy-winning *Light Years*, *The Eye Of The Beholder*, *Inside Out*, and *Beneath The Mask* – are all now available individually on CD or together as part of an opulent Bernie Grundman-mastered 5LP vinyl box set, ***Complete Studio Recordings 1986-1991*** (★★★★ **Candid**). Unlike the earlier Return To Forever, the Elektric Band was never truly revered by fusion fans – perhaps because their high-tech digital recordings seemed a little clinical and cold – but as these fine reissues reveal, Corea's creativity continued to flourish during this tremendously fertile period.

A later incarnation of the Elektric Band features on ***The Future Is Now*** (★★★★ **Candid**), a 2CD/3LP selection of material complied by Corea before his death that was recorded live on tour between 2016-2018. Revealing another dimension of Corea's musicality is a new solo album, ***Sardinia*** (★★★ **Candid**), which captured him live in 2018 playing Mozart and Gershwin pieces accompanied by the Orchestra da Camera Della Sardegna at the Italian island's 11th Annual Cultural Festival.

As a young man, Corea fell under the spell of the highly influential **BILL EVANS**, who blended bebop with the romantic and impressionistic strains of European classical music. He also played a pivotal role in transforming the jazz trio into a highly evolved, almost telepathic musical unit. In 1971, Evans fronted a quartet for his second and final MGM album ***From Left To Right*** (★★★★ **Geffen/Elemental**), an LP where he simultaneously played both electric and acoustic pianos live to tape while accompanied by an orchestra playing conductor Michael Leonard's opulent arrangements. It's a luxuriously mellow, low-key album that highlights Evans' romantic sensibility with its selection of dreamy, aching ballads, which includes a sumptuous take on Michel Legrand's What Are You Doing The Rest Of Your Life. Now available on vinyl again, the album is undoubtedly an overlooked gem in Evans' canon.

Like Evans, trumpeter **CHET BAKER** endured a troubled life due to drug addiction. In his later years, he spent a lot of time in Europe, often playing with local pickup bands. Despite his turbulent, nomadic lifestyle, many of his live recordings from the late 70s and 80s are surprisingly good, like ***Live At Mercy*** (★★★★ **Criss Cross/Elemental**), recorded in the Netherlands in late 1978. A new gatefold 2-LP vinyl-only reissue – where two tracks, I Remember You and Love For Sale, appear on LP for the first time – reveals Baker in great form while backed by pianist Phil Markowitz, bassist Scott Lee and drummer Jeff Brillinger.

Another fabulous live album dusted down from the archives is a previously unreleased concert by the **DAVE BRUBECK QUARTET**, whose ***Live From The Northwest, 1959*** (★★★★ **Brubeck Editions**) captures the legendary West Coast group in April 1959 – a few months before they recorded their iconic *Time Out* album – at two venues near Portland, Oregon: the Multnomah Jazz Club and Clark College. Immaculately recorded by the legendary audio engineer Wally Heider, the concerts show the quartet in fine form. Alto saxophonist Paul Desmond is heard at his lyrical best, weaving deft contrapuntal lines with pianist Brubeck. Highlights include Basin Street Blues and Gone With The Wind.

Another vintage in-concert recording is ***Live At Ronnie Scott's, 1964*** (★★★ **Gearbox**) by the Windy City tenor Titan **JOHNNY GRIFFIN**, the so-called "Little Giant", whose big, powerful horn sound belied his diminutive physical stature. The fire-breathing Griffin is in combustible form, accompanied by pianist Stan Tracey, double bassist Malcolm Cecil, and drummer Jackie Dougan, who offer simpatico support throughout a four-tune set.

West Coast drum legend **SHELLY MANNE**'s 1956 album ***My Fair Lady*** (★★★★ **Contemporary/Craft Recordings**) is reissued as part of Craft Recordings' exploration of the Contemporary label's catalogue. The record's excellent sound reflects the skills of audio engineer Roy DuNann, who was Contemporary's equivalent to Blue Note's Rudy Van Gelder. Manne is joined by pianist Andre Previn and bassist Leroy Vinnegar on eight sublime jazz interpretations of tunes from Lerner and Loewe's stage musical based on George Bernard Shaw's play *Pygmalion*. The standout track is a pulsating Latin jazz take on I Could Have Danced All Night, a stunning showcase for Previn's pianistic brilliance.

Moving on to new albums, the mercurial Brazilian saxophonist **IVO PERELMAN** – a colossus of contemporary avant-garde music and an explorer of jazz's outer limits – reunites with US trumpeter **NATE WOOLEY** for ***Polarity 2*** (★★★★ **Burning Ambulance**), the sequel to their much-lauded 2021 collaboration. By turns fierce, lyrical, febrile, and probing, the album offers a series of engaging, often visceral, dialogues, revealing two musicians whose mastery of improvisation is consummate.

Another arresting experiment in sound creation comes from the Turkish composer and multi-instrumentalist **BERKE CAN ÖZCAN**. His exceptional new record ***Two Rocks*** (★★★★ **Omni Sound**) features the mesmerising trumpet of Norway's Arve Henriksen and Brooklyn-based baritone saxophonist Jonah Parzen-Johnson. Their uniquely different contributions enrich Özcan's organic soundscapes, which range from ethereal ruminations to vocal tracks and more intense, earthier explorations of sound.

Los Angeles-based multi-instrumentalist Brian Allen Simon is more familiar as **ANENON**, an alias he created by taking the last two letters from each of his three names. Active since 2010, he has five albums and three EPs to his name, mostly electronic in nature, but now has created an absorbing acoustic project called ***Moon Melts Milk Light*** (★★★ **Tonal Union**), where he alternates between saxophone, bass clarinet and piano.

Sounding like music composed by manipulating dark matter, the edgy and tenebrous ***Weejuns*** (★★★ **Rune Grammofon**) is the first album by **HEDVIG MOLLESTAD WEEJUNS**, a new power trio led by Norwegian noise guitar doyenne Mollestad. A set of improvised live pieces, the music is stark, eerie, and intense; like the sonic love child of *Dark Magus*-era Miles Davis and early 70s King Crimson, perhaps. The killer track is Hug A Tree, which with its gnarly tendrils of distorted guitar is anything but cuddly. Jazz for the death metal generation.

Bowes Road Band

Back In The HCA

★★★★

Jakarta Records/Uno Loop JAKARTA 185 (LP)

Lost art school experiments rediscovered

Recorded by four Hornsey College Of Art design students in the early 70s with 50 copies pressed, this excellent album was rediscovered in a Berlin flea market. After locating the band, the master tapes were recovered for this nicely packaged reissue. Supported by a cohort of musicians, Bowes Road Band display stacks of ideas; Grass Is Grass presents a lovely acoustic groove, gently evocative of endless skies and the joyous Goodbye To Rosie has a similarly expressive mood. Elsewhere, Tomorrow's Truth's splendid workout is like a lo-fi Traffic, I Hear A Knocking is a playful psych journey and the epic Doctor Doctor boasts some dazzling freakouts. To close, Two Fingers is a rowdy gem that blends psych, folk and a glam-style stomp. *Steve Burniston*

Cher

Believe (25th Anniversary Edition)

★★★

Warners 5054197614200 (2CD, 3LP)

The afterlife of life after love

Aside from reeling that

Believe is actually 25 years old – a record so bold it not only rejuvenated Cher's career but shaped how pop-dance would sound for at least the following decade – it is a pleasure to see the heavyweight treatment, once reserved for 'serious' artists, is now applied to beguiling froth such as this. The joy of hearing Believe for the first time can still be felt – a performer completely confident and in command of her material. Cher – who at 52 back then was seen as elderly – takes even the most mundane song and imbues it with such incredible power. Dov'è l'amore, powerful package holiday pop, and the late-night pulse of All Or Nothing are among the standouts. *Daryl Easlea*

Classroom

Classroom

★★★

Finders Keepers FKR 116 LP (LP)

Future COS players show their workings

Two years ago, Finders Keepers introduced us to Belgian outfit COS, triggering an itch in certain quarters for more where their wordless vocals and fusion interplay came from. This five-track collection, culled from recordings made in 1973, reveals what COS linchpins Pascale Son and Daniel Schell did before graduating to their better-known cult status. The light-stepping L'admirable Amas Cellulaire Orangé finds childlike xylophone and Son's wide-eyed vocals wandering hand in hand as if skipping a music lesson in favour of a frolic among the wildflowers. Emboldened, the group head for the stars with Fanfan La Tulipe, Son reaching lift-off as Charles Loos' keyboards and Jacky Mauer's drums combust beneath her, before coming into land with what would become one of the first cuts in COS' repertoire. *Jason Draper*

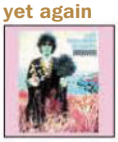
Devo
50 Years Of De-Evolution 1973–2023
★★★★
Rhino 0603497828395 (2CD, 4LP, 2LP)
Evolution goes on and on

There's always been something irrepressible about Devo: the art house mix of flowerpot hats, chunky guitar, pounding drumbeat, vicious swipes of synthesiser and those catchy, catchy tunes never failed to bring a smile to the face. Fifty years on and 50 tracks that never falter in their blistering energy and humour. This kicks off with the original double A-side single, the contentious Mongoloid and Jocko Homo, which states their manifesto that the human race is devolving, then continues to amaze with deranged, singalong, three-minute pop: Come Back Jonee, Beautiful World, Whip It, Jerkin' Back'N'Forth and inspired covers such as (I Can't Get No) Satisfaction and Working In A Coal Mine. Later songs may be less familiar but are no less toe-tapping. Exhaustingly brilliant.
Nick Dalton

Bob Dylan
The Complete Budokan 1978
★★★
Columbia 019658843782 (4CD, 8LP, 2LP)
Divisive live set gets expanded edition

This lavish set – complete with 60-page book and repro period paraphernalia – expands 1978's *Bob Dylan At Budokan* double live album to include the entirety of the two shows at Tokyo's Nippon Hall on 28 February and 1 March 1978, remixed from the original multi-tracks. Dylan runs his 11-piece band through a career-spanning set, the arrangements honed from rehearsals at Rundown Studios (surely a future *Bootleg Series*). The showtunes-tinged arrangements were considered sacrilege at the time, but there's much to enjoy here – an organ'n'sax heavy Girl From The North Country, Maggie's Farm given the Stax horns treatment, a swoonsome The Man In Me. Sure, not everything works (take the decidedly non-irie reggae trudge of Shelter In The Storm), but Dylan sounds engaged and more greatness was to come as the tour progressed. It's also available as a 2LP set of highlights, all of which are previously unreleased.
Jamie Atkins

Donovan
A Gift From A Flower To A Garden
★★★★
The state51 Conspiracy MONO CON 20000 (LP)
Classy album blossoms yet again



This inspirational album gets the presentation treatment in a mono vinyl edition of 500, each signed by Donovan himself. The double set's always been about delicate art and beauty and that continues. It was a box set even then – 1968 – and the box here is created from the same, now historic, leatherette paper. With all that going on it's easy to forget the music, but that was a subtle masterwork, and the original mono tapes have been reborn with new clarity. Album one is for grown-ups, including the organ-drenched single Wear Your Love Like Heaven, Donovan's deft folk playing tinged with jazzy rhythms. Album two is notionally for youngsters, perhaps with a different sensibility to those of today, gentle, guitar-picked songs. A beautiful package. *Nick Dalton*

Earth
Earth 2.23 Special Lower Frequency Mix
★★★★
Sub Pop SP 1603 (LP)
Second set of remixes from the pioneers of drone

Some bands are better suited than others to the remix treatment. When exactly was the last time anyone listened to *Deconstructed* by Bush? In 2005 acts including Mogwai and Autechre remixed the glacial drone instrumentals of Earth, to fruitful effect, on *Legacy Of Dissolution*. To coincide with the rerelease and 30th anniversary of *Earth 2*, the music from that monolithic classic has been tampered with by another fitting guestlist. Kevin Martin (aka The Bug) adds beats, bass and bars from the grime rapper Flowdan. Godflesh's Justin Broadrick ups the riff factor and introduces cold splashes of cymbals. Elsewhere, Robert Hampson of Loop maintains the humming spirit of his source material with 30 minutes of howling amplifier wind.
JR Moores

Family
Bandstand
★★★★
Esoteric ECLEC 2850 (CD)
British rockers' 1972 classic

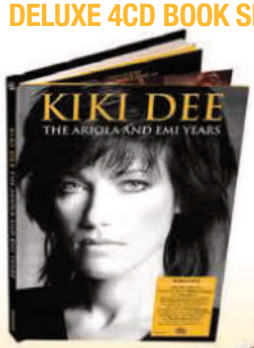
The fourth Family reissue from the Cherry Red stable revisits a record originally issued by Reprise in September 1972 as the band hit their stride. This was their second record to feature the line-up of vocalist Roger Chapman, guitarist John Whitney, drummer Rob Townsend, bass player John Wetton and multi-instrumentalist John 'Poli' Palmer. Opener Burlesque hit No 13 on the pop chart with its funky riff and Chapman's distinctive vocals. Other standouts include concert favourites My Friend The Sun, Glove, Coronation (a first version recorded at Olympic Studios is included here), and Broken Nose, which featured Linda Lewis. The flipside of Burlesque, The Rockin' R's, is included along with a Bob Harris BBC session from October 1972 – three tracks were used on a broadcast transcription broadcast disc – hence Brian Matthew's jaunty intro to Burlesque. Booklet includes new notes with wonderful 70s memorabilia.
Tony Burke

Myriam Gendron
Not So Deep As A Well
★★★★
Basin Rock BR 017 LP (CD, LP)
Canadian singer-songwriter's debut gets another look

Largely overlooked on initial release in 2014, Canadian-French singer-songwriter Myriam Gendron's debut album has remained something of a minor cult concern. That should change with this first UK re-release: this collection of intimate stardust folk, set to the wry, pained poetry of Dorothy Parker, is the sort of record that defies time and place, an echo of folk greats (Vashti Bunyan, early Leonard Cohen) but entirely its own thing. Never intended to be heard by anyone – Gendron made it alone at home without any studio expertise – the sparse, plaintive atmosphere captures Parker's melancholy, particularly on stark highlights Solace and Ballade Of A Great Weariness. It's not too late to discover this exquisite album.
Shaun Curran

NOW ON edsel RECORDS

KIKI DEE
THE ARIOLA AND EMI YEARS
DELUXE 4CD BOOK SET



INCLUDES LIMITED EDITION SIGNED PRINT

Following the success of our previous **Kiki Dee book sets "The Fontana & Motown Years"** (which rounded up **Kiki's '60s releases**) and **"The Rocket Years"** (which covered **Kiki's '70s releases**), Edsel is proud to present the third book set in the series. This **4CD set, "The Ariola & EMI Years"**, showcases **Kiki's '80s releases**, and **includes a previously unreleased album, fourteen bonus tracks** and **three previously unreleased demos.**

CD1 features 1981's **"Perfect Timing"** album featuring the hit singles **"Star"** (which was used as the **theme tune** of the TV talent show **"Opportunity Knocks"**!) and the title track. The album features also features a **duet with Elton John** (a cover of the **Four Tops' "Loving You Is Sweeter Than Ever"**), and the bonus tracks include a duet with **Roger Voudouris**, appearing on CD for the first time.

CD2 features the **entirety of the previously unreleased album "Two Sides To Every Story"**, recorded and produced for Ariola in 1982 by **Pip Williams** (producer of "Perfect Timing"), **mastered from the original production master tapes.**

CD3 features **"Angel Eyes"**, Kiki's 1987 album for **EMI's Columbia label**, which includes the single **"Another Day Comes (Another Day Goes)", written and produced by Dave Stewart of Eurythmics**, and three tracks produced by **Chris Kimsey** (Rolling Stones, Psychedelic Furs, Marillion, Killing Joke, Yes, ELP and many more).

CD4 features the **non-album singles A- and B-sides and remixes**, including another **duet with Elton**, plus three **previously unreleased demos**, mixed for this compilation. The **annotation** is by **Alan Robinson**, based on **new interviews with Kiki, Pip Williams** and **Chris Kimsey.**

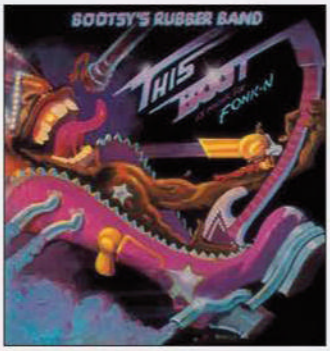
AVAILABLE FROM
amazon.co.uk

SOUL COLLECTOR

By Lois Wilson

BOOTSY'S RUBBER BAND's ***This Boot Is Made For Fonk-n'*** (★★★ **Music On Vinyl**) gets a first official (translucent magenta) vinyl reissue since its original release in 1979. Co-produced with George Clinton and featuring the P-Funk crew, highlights include Under The Influence Of A Groove and Jam Fan (Hot) and it also comes with a replica of the original's 8 page comic book by Overton Loyd.

Discovered by former Ann Arbor radio deejay, producer and label owner Ollie McLaughlin, **THE CAPITOLS** were a trio from Detroit who hit No 7 in the US Billboard singles chart with Cool Jerk in 1966. Part of a series of records dedicated to 'The Jerk' dance craze including The Contours' Can You Jerk Like Me?, The Miracles' Come On Do The Jerk and Jerk And Twine by Jackie Ross, The Capitols' song was written by the group's guitarist Donald Norman Storball and recorded at Golden World Studios in Detroit with a moonlighting



Funk Brothers. Their album ***Dance The Cool Jerk*** (★★★★ **Music On Vinyl**) from 1966 and originally issued on the Atco label in the US also contains Storball originals Zig Zaggin' and Dog & Cat, both mod dancers plus fervid covers of My Girl, In The Midnight Hour, I Got My Mojo Working et al. It's reissued on red vinyl, individually numbered and limited to 750 copies only.

CANDI STATON, born Canzetta Maria Staton in Hanceville, Alabama, honed her craft on the same gospel circuit as Sam Cooke, Lou Rawls and Mavis Staples – in fact it was Mavis who gave Candi her nickname. Combining testifying and deep emotion with Muscle Shoals greasy grooves at Rick Hall's Fame studios, her 1970 debut ***I'm Just A Prisoner*** (★★★ **Kent**) and the same year's ***Stand By Your Man*** (★★★★ **Ace**) landed her the title 'First Lady of southern soul' and are the apotheosis of the genre.

LUTHER DICKINSON is the son of the producer Jim Dickinson and the guitarist in North Mississippi Allstars, the group he founded with his brother Cody Dickinson. Family is important to Luther and ***Magic Music For Family Folk*** (★★★ **Antone's Records/ New West Records**) is a tribute to the songs he heard in his childhood from his dad and which he wants to pass down to the next generation. Mainly recorded live in his Nashville home (then mixed at Sam Phillips Recording in Memphis), it's a family affair – the aforesaid Cody Dickinson plus his mother and daughters are joined by friends including Yola, Allison Russell and Sharisse Norman and the results, renditions of blues, rock'n'roll and soul numbers originally by The Meters, Staple Singers, John Lee Hooker, Mississippi John Hurt et al. are heartfelt and comforting.

PETE MOLINARI's ***Wondrous Afternoon*** (★★★★ **Blind Faith Recordings**) is the sixth album from the Rochester, Kent singer, songwriter, guitarist. Recorded in Rome with producer Luca Sapio, it's his most soulful outing to date and also his most accomplished with the thrilling Love Is Just A Word and Only When I Love sounding like they were written in the Brill Building and put together at Motown.

The Memphis Blues Box (★★★★ **Bear Family**) comprises 534 songs spread over 20 CDs spanning 1914 to 1969. Presented in an LP sized box with a 360-page hardback book, it retails at around £200 and tells the story of the Memphis music explosion plotting a path from WC Handy's Memphis Blues which named the genre to the jug bands of Gus Cannon and on to the growling R&B of Howlin' Wolf. A judicious mix of big names – Memphis Minnie; Elvis; Rufus Thomas; Bobby Bland etc – and the less celebrated such as Tuff Green, it's really quite extraordinary.

Several Numero Group titles are re-promoted this month including **FATHER'S CHILDREN**'s ***Who's Gonna Save The World*** (★★★★ **Numero**) and various artist compilations ***Boddie Recording Company*** (★★★★ **Numero**) and ***The Nickel & Penny Labels*** (★★★★ **Numero**). The first-named released one album in their lifetime, their 1979 Wayne Henderson produced self-titled record for the Mercury label, which sank without trace. The far superior 1972 recorded 10 tracker Who's Gonna Save The World, would have fanfared their arrival much louder – sadly it languished in a garage, due to lack of funds. It was recorded at Silver Springs DB Sound Studios, with local engineer Robert Hosea Williams, who'd worked with Gil Scott-Heron and Van McCoy and contained potent message songs written by the harmony soul septet, who'd converted to Islam that same year. Delivered with angel-like voices their anti-Vietnam peace protests, raw, from-the-street depictions of deprivation and drug abuse, and hope and strength self-help guides through communities coming together are incredibly stirring and once heard never forgotten.

The Nickel & Penny Labels cherry picks from the writer, arranger and producer Richard Pegue's two labels spanning 1967 to 1973. Pegue preferred to make his living from writing jingles and radio DJing, but it's these super-rare big city soul forgotten releases instructed by Motown and the Chicago sound see in particular Jerry Townes' Marvin and Tammi-like You Are My Sunshine and Voices' shrill girl groupy Fall In Love Again that are worth revisiting.

The Boddie Recording Company, meanwhile, spotlights Thomas and Louise Boddie's label which lends the title its name which ran from 1958 to 1993. Eddie & The Ant Hill Mob who released the fab I'm A Number Runner on the Boddies' Soul Kitchen label in 1973 would take the stage dressed as Native Americans and employ dancers dressed in nappies – they also featured a teenaged Michael 'Kid Funkadelic' Hampton. Gospel outfit The King James Version featuring King Solomon & Moses preferred the Old Testament look of white robes, white wigs and pastoral staffs, and on their 1971 He's Coming 45 took Sam and Dave's Hold On I'm Coming to the pulpit then for the flip turned John Barry's Midnight Cowboy Theme into a moaning, groaning, crying road-to-Damascus styled revelation.

Peter Hammill

In a Foreign Town/Out of Water 2023

★★★★

Esoteric EANTCD 21102 (2CD)

Swift reappraisal of two overlooked albums

Being one of the very first home studio protagonists, it was obvious that Peter Hammill would absorb the latest technology in his work. As a result, the naivete and experimentation of the late 70s became, a decade later, all MIDI, reverb and booming drum machines. The original *In A Foreign Town* (1988) was very much the period piece, while *Out Of Water* (1990) was (slightly) less bells'n'whistles. As rights to these albums seemed unsure, Hammill reworked and rerecorded the original material (taking "a leaf out of Taylor Swift's book," as Hammill notes), using original MIDI files he had kept. In doing so, Hammill has created two deeply affecting works: a 74-year-old singing the work of his 40-year-old self, who then was contemplating ageing, corruption and politics.

Daryl Easlea

Glenn Hughes & Robin George

Overcome

★★★★

Cherry Red / Hear No Evil HNE 1 CD 212 (CD)

Welcome release for MIA album

When two great talents like the vastly underrated Robin George and The Voice Of Rock Glenn Hughes cross paths you know you're onto something special. Recorded in 1989, *Overcome* started life as a Robin George solo record but Hughes (having sung backing vocals on his *Notorious* project) was soon invited to front this next album. A deal was offered, but then the plug was pulled and the album languished in the vaults. Which is a great shame, as the songwriting and execution are from the top drawer, and Hughes is on great form throughout. The diverse material swings from funk (Sweet Revenge, a George/Hughes co-write), through the hard-nosed War Dance to pop-tinged outings like The American Way, which could easily have been on George's fabulous 1984 *Dangerous Music* debut.

John Tucker

Fela Kuti

Box Set #6

★★★★

Knitting Factory/Partisan KFR4008-1 (6LP)

Idris Elba chooses his six favourite Fela LPs

This retrospective's electrifying fusion of mesmeric Afrobeat grooves weaponised by polemical messages belies its functional title. The set's curator is Hollywood star, DJ, and insatiable music freak Idris Elba, who, with his African heritage, is well-qualified, having been introduced to Fela Kuti's music many years ago by his Sierra Leonian father. The six albums he's chosen span 15 years, from 1971's landmark *Open & Close* – an Afrobeat keystone – to 1986's less heralded but equally fine *I Go Shout Plenty!!!* featuring the anthemic Why Black Men Dey Suffer. In between them, you'll find the terrific *Opposite People* and *Stalemate*, both released in 1977, and 1981's incendiary onstage recording *Live In Amsterdam*. Elba's most intriguing choice is the superb *Music Of Many Colours*, Kuti's surprising 1980 collaboration with US jazz-funk vibraphonist Roy Ayers. A sensational selection.

Charles Waring

Lene Lovich

Toy Box – The Stiff Years 1978-1983

★★★★

Cherry Red CRCDBOX 146 (4CD)

Retrospective of overlooked new wave artist

In 1979, Lili-Marlene Premilovich aka Lene Lovich brought much needed theatricality to the pop charts with the spooky-pop brilliance of Lucky Number, a Top 3 hit that influenced Toyah, Hazel O'Connor and even Sparks. The First Lady of Stiff's breakout song is reproduced in various guises on *Toy Box – The Stiff Years 1978-1983,* including early demos, the American *Stateless* version (the debut's US remix makes up most of CD2), a 'Slavic Dance Mix' and even a version sung in Japanese. There's plenty more besides, though, including the underrated *Flex* album from 1980 and her Stiff electronic-focused swansong *No Man's Land* which certainly has its moments. Lovich and her partner Les Chappell more than deserve this fine retrospective from Cherry Red, which contains 81 tracks in total and extensive sleeve notes, including insights from Lovich herself.

Jeremy Allen

The Tomorrow People

The past, the present and the future – it's all here, and now it sounds even better.

By Daryl Easlea

The Beatles: still absolutely fabulous

The Beatles

1962-1966

★★★★★

Apple Corps Ltd./Capitol/UMe 5592053 (3LP, 2CD)

1967-1970

★★★★★

Apple Corps Ltd./Capitol/Ume 5592080 (3LP, 2CD)

1962-1966/1967-1970

★★★★★

Apple Corps Ltd./Capitol/Ume 5592100 (6LP, 4CD)

It really is time to reiterate the bleeding obvious. The Beatles are fabulous. The magazine you are reading would not exist without them. Their path from Love Me Do to Tomorrow Never Knows in just 46 months, while also conquering most of the western world and inexorably altering popular culture forever, is still one hell of an achievement. And then to repeat it as they went from Strawberry Fields Forever to I Me Mine in a further 39 months is doubly astounding.

Assembled by Allen Klein as a reaction to the US TV advertised Beatles bootleg collection *Alpha Omega*, the 'red' (*1962-1966*) and the 'blue' (*1967-1970*) albums became widely loved. Released in pop's fantastically febrile 1973, the eight sides represented one for every year of the Beatles' recording existence. Although initially mired in the *au courant* legal wrangling and emerging despite Paul McCartney allegedly attempting to injunct them (he was competing directly against himself with the simultaneous release of *Red Rose Speedway*), the two albums – alongside their films being shown every Boxing Day back then – became the next generation's introduction to The Beatles.

These two compilations are forever magical, acknowledging an end and a beginning. The dream was over. But suddenly the dream could be there for everyone. Listening to the golden run from Please Please Me to I Want To Hold Your Hand, the very sod-cutting of their global success, it seemed impossible to think it only a decade previously. *A decade.* That's Get Lucky by Daft Punk at the time of writing.

The big news, of course, is the addition of Now And Then, nestling after The Long And Winding Road on the 'blue' album. The third of the three tracks attempted (yet not released) in 1995 for the *Anthology*, the world now knows what it sounds like, but when *RC* heard it, it was an exclusive play three weeks before announcement. The excitement was palpable. It is a perfect motif of the group: an idea and melody brought in by John Lennon, which the others worked on, adding George Harrison's rhythm guitar, Ringo Starr's drums, and various trickery to bring in backing vocals from Here, There And Everywhere, Because and Eleanor Rigby. Had it been finished in 1995, it would have been slathered in Jeff Lynne's drum sound, and McCartney would have shared the vocal. Now, with the perspective of legends that The Beatles have become, the Dakota-recorded track has been handled like a white-gloved artefact, reconstructed with the latest technology, complete with McCartney and Giles Martin's strings. It certainly offers more of a suitable ending to the group than Real Love did in 1996. If Real Love was the cardboard tombstone, Now And Then is the full marbled mausoleum.

The detail is boundless and endless

Of the new demixed/remixed tracks, the detail is boundless and endless. Whereas one expects such colouring and complexity on the later tracks, it is the 'red album' that contains the most surprises. Records made to be played on Dansettes and transistors, regardless of previous remastering, the sound here leaps out: the drum crack at the start of A Hard Day's Night – who knew? Starr's bongo playing on that and And I Love Her. What's that guitar noise on Magical Mystery Tour? Did the effects sound quite so loud at the end of I Am The Walrus?

Twelve new tracks have been added to 1962-1966 and nine to 1967-1970 and are, broadly, astonishing. To add I Saw Her Standing There, and some key covers, is a masterstroke that truly ramps up the excitement of the first era: Twist & Shout, Roll Over Beethoven (Harrison rolling his Rs), You've Really Got A Hold On Me – just perfect. Harrison gets numbers on the red album at last – If I Needed Someone and Taxman are perfectly placed. Some of the tracks are a tad arcane – are I'm Only Sleeping and Glass Onion really in the time capsule?

It really is time to reiterate the bleeding obvious. The Beatles are fabulous. Did I say that the magazine you are reading would not exist without them? Without the vagaries of economics, exploitation, what might be thought (it could indeed make a million for you overnight), these tracks, complete with Now And Then, the brand-new full stop to the sentence's end, will hopefully bring in another generation to fall for their magic. And later, another. *Hackney Diamonds*, sure – this is Woolton Tanzanite. I'm hoping you will know what I mean.

Kirsty MacColl

See That Girl 1979-2000

★★★★

UMC 4556043 (8-CD)

Glorious overview of a gone but not forgotten chanteuse

Taken from us far too early, MacColl nonetheless lives and breathes through the gorgeous music on these eight discs, from the post-adolescent angst of her first recordings to the knowing Mother Hen attitude of her final work. It's a voyage that stops off at vintage girl group tropes, ironic country, indie guitar anthems, trip-hop and salsa, all underpinned by an impossibly attractive and very English conversational vocal style. It's also a showcase for her often-overlooked talent as a lyricist with a confessional kitchen sink bent, brimming with big sister wisdom. Elsewhere, though, the previously unreleased 1983 album, *Real,* is awkwardly cold and synthetic, but a disc collecting her guest spots with the likes of The Pogues, The Wonder Stuff, Billy Bragg and Happy Mondays illustrates the love she inspired in others.

Terry Staunton

Bob Marley & The Wailers

Catch A Fire – 50th Anniversary Edition

★★★★★

Island/Tuff Gong/UMR 5565971 (3LP+12"/3CD)

Landmark album hits 50

Though first released in 1973 solely under The Wailers' name, this revolutionary album thrust Bob Marley onto the world stage and brought reggae to an international audience. Co-producer Chris Blackwell's savvy decision to bring in US session guitarist Wayne Perkins to add bluesy licks to three tracks, including the iconic opener Concrete Jungle, was a catalytic masterstroke that helped Marley's music attract white rock and pop listeners. *Catch A Fire*'s half-century milestone is celebrated with a sensational three-disc deluxe reissue bolstered with a live BBC concert from 1973 and the album's original Jamaican mixes. The 3LP iteration includes a bonus 12" single containing the first official release of three tunes recorded at the band's much-bootlegged gig in Edmonton. Fifty years later, the fire Marley started is still burning brightly.

Charles Waring

Johnny Marr

Spirit Power: The Best of Johnny Marr

★★★

BMG (CD/2CD, 2LP)

Recent years of the prolific ex-Smiths guitarist

Ten years after the release of *The Messenger*, Johnny Marr's debut record exclusively under his own name, he's managed to piece together a decent 'Best of' collection drawn from his four recent solo records and other titbits. Yet these are the lower leagues of Marr's career, after recordings of The Smiths' best and a hypothetical comp of his classics as a member of The The, Electronic, Modest Mouse, the Cribs and so on. Across two discs filled out with some demos and his average cover of Depeche Mode's I Feel You, however, there's much of beauty to (re)discover here, not least his skill with smooth, well-voiced stadium anthems like Armatopia and Somewhere (the better of two new songs here) and acres of that sublimely jangling guitar on New Town Velocity and the statement-making European Me.

David Pollock

REGGAE COLLECTOR

By Mike Atherton

GREGORY ISAACS was only a few years into his four-decade career when he hooked up with producer Alvin Ranglin in 1973 and wasn't yet the Cool Ruler. But his ***In Person*** (★★★★ **Doctor Bird**) was a landmark in the singer's career, his very first of many albums. Doctor Bird, as is their wont, have expanded it into a double CD. The original 12 tracks are based on carefully constructed rhythms by the G.G. Allstars. Kicking off with the hard-hitting roots statement Sweeter The Victory, the set then follows a more romantic path with numbers like The Way She Walks and Dreams Come True. Gregory isn't quite the finished article yet: at times his voice strains a little and he hasn't yet perfected that trademark lusciously languid delivery. But songs such as *Another Heartache* and, particularly, the hit *Love Is Overdue* show the first bloom of the Lonely Lover persona.

The rest of disc one comprises Gregory's non-album singles for G.G., with the melodic and insistent I Need Your Love the pick of the bunch. The second disc takes a look at the other artists whom Ranglin took into the studio during 1973 and while not every one is a winner, there's much to enjoy from Shorty Perry, The Heptones and the duo without whom no G.G.'s compilation would be complete, **PAULETTE WILLIAMS & GEE**, whose patriotic My Island radiates charm.

Greensleeves Records have let the selectors from the renowned Channel One Sounds System loose amongst their voluminous back catalogue to compile an album of their personal favourites, and the double album ***Channel One Sound System Down In The Dub Vaults*** (★★★★ **Greensleeves)** bears witness to their good taste. Kicking off with the **WAILING SOULS'** swaying and anthemic Kingdom Rise Kingdom Fall, the selection takes in leading Jamaican artists including Linval Thompson on One More Chance, Triston Palma's amusing Joker Smoker and the strangely alluring Bloody Eyes by Keith "couldn't bloody sing" Hudson alongside tracks by prominent UK band Reggae Regular, including an impressive Black Star Liner.

The second LP gathers the dub versions of the vocal tracks and features some heavyweight mixing with, this time, Keith Hudson coming out on top with My Eyes Are Red, deep dubbing which makes you wanna move.

The same label is making its contribution towards what has become the year of the dub reissue, bringing back on to vinyl the series of dub albums concocted by **JOE GIBBS & THE PROFESSIONALS. *African Dub All-Mighty*** (★★★ **Greensleeves)** was the first of the batch, issued in 1975 and now reappearing on appetising lemon curd-coloured vinyl. Alongside remixes of producer Gibbs rhythms there are recuts of rhythms borrowed from other producers: My Heart Is Gone from Studio One, Ba Ba Boom from Treasure Isle and Riot from Keith Hudson. Dub was still at a quite young stage/and the mixes are rather polite, with brass, guitar, piano and so on forming an orderly queue and awaiting their turn in the spotlight, but they're also hard-edged and have impact.

African Dub Chapter Three (★★★★ **Greensleeves)** originally appeared a couple of years later, and the album, pressed on tempting raspberry jam-coloured vinyl shows how much engineer Errol T's mixing techniques had advanced. The set starts with a dub of Augustus Pablo's Cassava piece and includes Gibbs rhyhms with recuts of old Studio one, Treasure Isle and Wailers tracks, but there's an inventiveness and flamboyance about them as instruments reverberate into oblivion, the drums stand 10 feet tall, thunder rolls across the musical landscape, electronic effects scratch themselves pensively, and at one point you'd swear that someone was relieving himself down the studio wall. This is a tour-de-force of dub mixing.

British outfit **THE ALTONES** are a reggae outfit with a difference. Firstly there's their instrumentation: Steve Harrington's guitar leads a basic bass and drums rhythm section, and Al Clarke's scene-setting harmonica out front. But what makes them unique is their choice of material: all 11 tracks are Northern Soul songs, adeptly sung by the one male/two female singers. ***The Altones Volume 1*** (★★★★ **Altone)** takes songs such as Rita & The Tiaras' Gone With The Wind, The Impressions' You've Been Cheatin' and Mel Tormé's Comin' Home Baby and sets them to crisp' sprightly rhythms – principally brisk boss reggae style, though the version of Gloria Jones' Tainted Love rides a slower mid-70s style rhythm.

Bits of reggae songs do creep in here and there to form medleys, and the band have cheekily borrowed Derrick Morgan's Moon Hop rhythm as a backing for Randolph Walker's Achin' All Over, which works just as well as almost all the tracks. Released, as far as I can gather, by the band themselves, this is a CD which should make many friends.

LEE 'SCRATCH' PERRY was a driving force in Jamaican music from the time that he recorded his first singles, including Chicken Scratch which gave him his enduring nickname, until he left the island to spread the word of reggae internationally. Shortly before his passing in 2021, he worked on a new album, ***Heaven*** (★★★★ **Burning Sounds)**, the final entry in his glittering discography. But this is no rag-bag of half-completed tracks; it's very much the finished article.

That's largely thanks to lockdown. Unable to tour, Scratch had ample time to work in his Swiss home studio and commissioned a local reggae band to record a set of backing tracks which he kept sending back until he was satisfied. The voice which we hear is that of a man in his eighties, and he intones rather than singing, but he sounds spry, and numbers such as Heaven show that he still delighted in playing with language. Apart from Shining, which is based on The Wailers' To The Rescue, they're all original. The rhythms are full varied, often with sharp horns and neat backing vocals, and this is a far better memorial to the great man than some may have feared.

Thelonious Monk
Brilliant Corners
★★★★★

Craft Recordings CR 00502 (LP)

A late 50s masterpiece lovingly revived on audiophile vinyl

Reissued as part of Craft's superlative *Small Batch* series, *Brilliant Corners* is widely regarded as Monk's greatest album. Released in 1957 on the Riverside label, it succeeds in capturing the quirky essence of its idiosyncratic creator renowned for his musical unorthodoxy. The title track, which pushed Monk's sidemen (including Sonny Rollins and Max Roach) to their limits, is challengingly complex, its intro defined by discombobulating dissonances and a faltering tempo. Offering another portal into Monk's unique universe is the beautiful ballad, Pannonica, dedicated to his patron, the so-called "Jazz Baroness," Kathleen Annie Pannonica de Koenigswarter, which features the pianist playing celeste. Bernie Grundman's all-analogue mastering is revelatory in terms of sonic detail while the deluxe packaging, including new liner notes, is also top-notch. *Charles Waring*

Muse
Absolution XX
★★★★

Warner 5054197674396 (3LP/2CD)

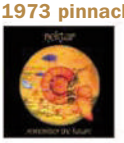
The album that sent the trio stratospheric

A trio of inventive and imaginative albums in the early-to-mid 2000s turned Muse into one of the biggest British rock bands of the 21st century. *Absolution*, released in 2003, came in the middle of that imperial run. Reissued here for its 20th anniversary, it paired their quasi-metal riffs, arpeggiated synths and theatrical silliness with a series of killer choruses. Opener Apocalypse Now sums up the excessive and epic but the trick is just how masterfully they balanced bombast and melodicism. As you'd expect for a band never too keen on taking you behind the curtain, musical extras are limited to a couple of explosive live takes and pared-down studio versions with two demos hinting at the ambition at work. A casebound book with a lengthy interview gives more insight into their process. It's the original record, though, remastered here, that remains the absolute triumph. *Niall Doherty*

Nektar
Remember The Future
★★★★

Esoteric/Cherry Red ECLEC 52846 (4CD/Blu-ray)

Ian Curtis' fave proggers' 1973 pinnacle



Hamburg-formed English prog outfit Nektar gifted the 70s with a run of decent, trippy albums, but their relatively restrained fourth was their mellifluous masterpiece. Now celebrating its 50th anniversary with a mammoth box set, it's where the band stopped trying too hard to let you know they'd dropped acid and, by accident or design, delivered a radiant flow of music enriched by harmonies, melody and even a lick of funk. It's still out there, its 36 minutes essentially one track, quivering in and out of focus, presciently stating that the environment needs protecting, but it's blessed with sparkling hooks and ravishing warmth of feel. Pristine new mixes, a 1974 live set and video content here emboss the memory. *Chris Roberts*

Oasis
The Masterplan
★★★★

Big Brother RKIDLP 109 (CD, 2LP)

Superlative collection of peak-era off-cuts

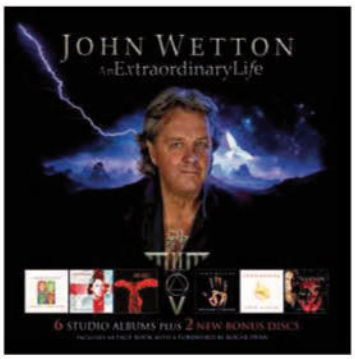
No British band made more of the 90s B-side boom than Oasis. Twenty-five years on, *The Masterplan* remains testament to a time when Noel Gallagher could seemingly do no wrong. Home to some of Oasis' biggest anthems (Acquiesce, the title track) and Noel's most reflective moments (Talk Tonight, Half A World Away), it also contains proof that, before bloated fame, Oasis were once a thrillingly primal rock'n'roll band (Headshrinker, Fade Away). In hindsight, it's easy to spot the decline on the horizon: only two of the 14 songs come from the *Be Here Now* era, and Going Nowhere was written even before Liam let big brother into the band. Another, Stay Young, encapsulates the simple, aspirational appeal of peak Oasis stamped through this collection. They should have put Round Are Way on it, though. *Shaun Curran*

Seizing The Moment

Career-spanning collection paying tribute to a prog-rock giant. *By Daryl Easlea*

John Wetton: his life and times celebrated on this mammoth new set

John Wetton
An Extraordinary Life
★★★★
Cherry Red SOUMBOX 003 (8CD)



An Extraordinary Life is a loving tribute to a huge body of work

The love for John Wetton only truly became apparent with his passing in 2017 – like many musicians with such long careers, he seemed taken for granted. This estate-curated 12 x 12 eight-CD set *An Extraordinary Life* aims to set the record straight. It is a cornucopia of delights. Most listening will know and love his work with King Crimson, U.K. and Asia, less so across his six solo albums. The production values are there throughout, and no matter how sketchy the material may be at times, Wetton stamps his authority with his remarkable, soaring baritone – never showboating, always serving the song.

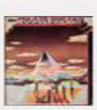
After his prog supergroup, U.K., finally crashed and burned, *Caught In The Crossfire* was Wetton's first album, released in 1980 at almost the exact pivot point between prog and AOR, predicting Asia by a whole year. It has that clean, bright, cokey, post-punk angularity so favoured by rockers of the period. With Simon Kirke on drums, Martin Barre on guitar, and Pete Sinfield writing lyrics, it's full of in-era excitement. Every song sounds like what Cutting Crew would be doing several years later. Cool Is The Night is a lovely ballad, mired in fretless bass.

Bypassing 1987's *Wetton/Manzanera* collaboration, *An Extraordinary Life* rejoins the story with 1994's *Battle Lines*, released at a time when demand for prog and AOR seemed at an all-time low in Britain, where it remained unreleased until 1999. Grunge and Britpop were the order of the day and, unless you found pleasure on the fringes of ambient art dance (Steve Hillage, Robert Fripp) or full-blown pop (Genesis), there seemed little room for old timers. Recorded in LA, with guests such as Steve Lukather and Simon Phillips (plus a cameo from Fripp himself), it sounds just like an early 90s west coast rock album should and did: see especially the title track, an enormous, emotional ballad. *Arkangel* was a deeply personal work and coincided with the first stirrings of the circa-1997 prog rebirth. It could well be Wetton's masterpiece: the opening Samuel Barber's Adagio For Strings-referencing The Circle Of St Giles leading into The Last Thing On My Mind underlines both Wetton's way with a melody and his stunning delivery.

Known as *Sinister* in the UK, *Welcome To Heaven* (2001) continues this purple patch and completes what Wetton saw as a trilogy that had begun with *Battle Lines*. Every song sounds as if it could top the AOR charts. It must be one of the few albums to feature co-writes and guest appearances from Fripp, Ian McDonald and David Cassidy. 2003's *Rock Of Faith* saw Wetton collaborating for the first time in a decade with Asia bandmate Geoff Downes – to great effect on I've Come To Take You Home. With guest appearances from Tony Kaye, Eddie Jobson and Steve Morse, Wetton's final album, *Raised In Captivity* (2011), is full of the requisite joy of an experienced artist clearly loving his work. We Stay Together is rapturous, air-punching rock, while The Devil And The Opera House is a nostalgic revisit of the south coast of his youth.

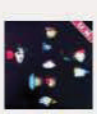
With bonus tracks on each album and two further discs featuring rare, live and unreleased material, an introductory essay from Roger Dean and notes by biographer Nick Shilton, *An Extraordinary Life* is a loving tribute to a huge body of work. John Wetton once said that his music was "always honest and truly heartfelt": this collection demonstrates that amply throughout.

COLLECTING... *JOHN WETTON*



MOGUL THRASH *Mogul Thrash*
(RCA SF 8156, LP, 1971) **£150**
A 'heads' outfit if ever there were one, Mogul Thrash were formed by Jimmy Litherland after leaving Colosseum and featured not only a young John Wetton on bass, but Molly Duncan and Roger Ball ("the Dundee Horns"), who would go on to be so central to the Average White Band.

KING CRIMSON *Larks Tongues In Aspic*
(Island ILPS 9230, LP, 1st pressing in shrink wrap with 'King Crimson' sticker, pink rim label/'palm tree' logo, printed inner, 1973) **£150**
Robert Fripp's most audacious reinvention of King Crimson was when he asked Wetton to join the band from Family, alongside Yes drummer Bill Bruford. Fripp called this rhythm section the 'flying brick wall'. It's heavy, man, but amid the sheets of noise, there are some of Wetton's most tender vocal performances.



U.K. *U.K*
(Polydor 2302 080, LP, printed inner, 1978) **£15**
Appearing as new wave and post-punk were in full swing, U.K were arguably the last prog band of the first, golden era of the genre. Wetton gathered Bruford from King Crimson and Eddie Jobson from Roxy Music and, adding jazz guitarist Allan Holdsworth, this line-up made a solitary, dazzling album.

JOHN WETTON *King's Road: 1972-1980*
(EG EGLP 70, LP, printed inner, 1987) **£12**
To capitalise on his relocation to America and his renown as the most visible member of Asia, EG Records, home to John Wetton's work with King Crimson, U.K. and as a solo artist, assembled this startling overview of his work for the label. Crimson's Book Of Saturday may well be his greatest single vocal performance (*or is that Starless? – Prog Ed.*)

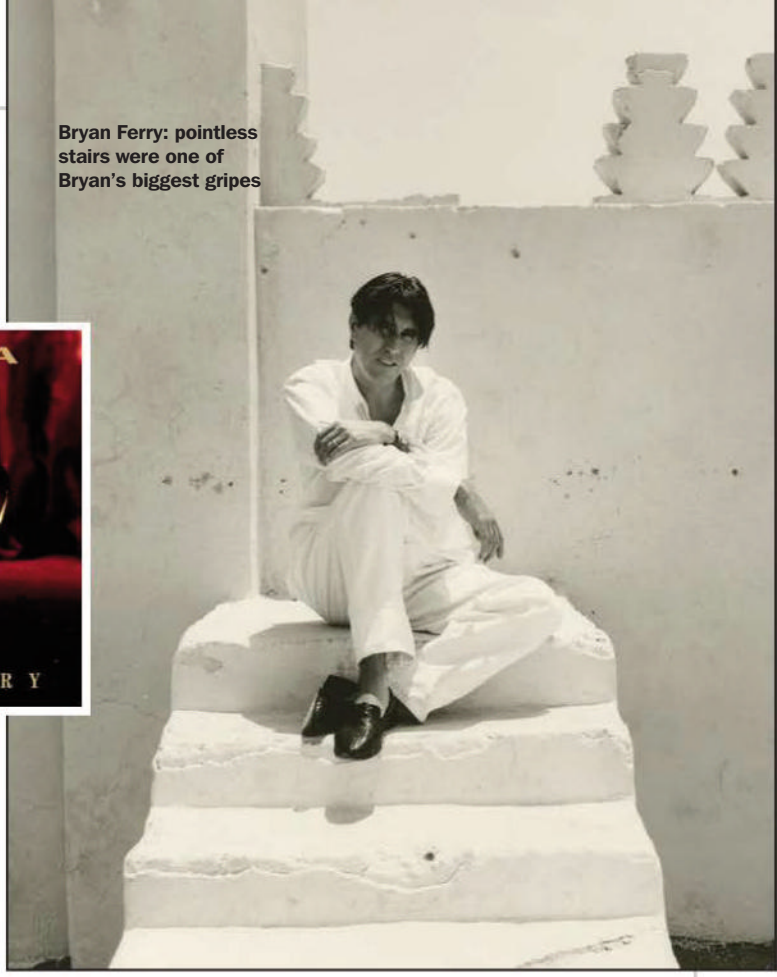
JOHN WETTON Battle Lines / Starless (Live) / Rendezvous 6:02 (Live) / The Smile Has Left Your Eyes
(Cromwell Productions CPCD 12, CD single, 1994) **£15**
The title track from Wetton's 1994 album *Battle Lines* was used as the main theme for the 1994 Britflick, *Chasing The Deer*. Later retitled *Culloden 1746*, Wetton scored the film, which featured contributions from Fish (who also acted in it) and Runrig. It is worth a quick Google if only to enjoy the poster featuring Brian Blessed in typical Brian Blessed pose.

Photo (John Wetton): Jill Briggs

Written In The Stars

Lounge lizard's labour of love reissued with previously hidden pentimento.

By Chris Roberts



Bryan Ferry: pointless stairs were one of Bryan's biggest gripes

Bryan Ferry

Mamouna/Horoscope: Deluxe Reissue

★★★★★

BMG 405038885477 (3CD, 2LP)

Just out of reach, glowing. From *Stranded* through *Country Life* to *Siren*, Bryan Ferry led Roxy Music into a golden period of yearning, of seeking the exquisite, the sublime, the probably impossible. As time went by he was to take the odd year or two off, but he never quite gave up the quest. That's the thing with incurable romantics. They're incurable. It's safe to say that members of that tribe will be well up for a nine-minute funk version of Mother Of Pearl. Yes, you read that right. This redux *Mamouna* comes bejewelled with such treats.

Prior to the 1994 release of the original, Ferry had "three or four miserable years", he once said. However, '93's *Taxi*, a (by his standards) hurried covers (or "ready-mades") album, reset his muse and got the renowned procrastinator to commit to finishing something, to conceding that it was done. When *Mamouna* did then appear, after so much delay and conjecture that it was approaching mythological status, it had a lot to live up to. Its creation, under the working title *Horoscope*, had involved almost endless sessions, overdubs, adding and subtracting of layers and tweaking of textures. That's all here. (Inevitably, the artwork's lush.)

Ferry's "search for perfection" (to again quote Mother Of Pearl) had seemingly evolved from a reaching for ideal love to a reaching for ideal *sound*. Overshadowed by his pop-culture persona, he rarely gets credit for this. His obsession with each nuance of the heft and sheen of his records was every bit as valid and rigorous as, say, Eno's experiments. At various points, *Horoscope*, as it was, involved input from (among others) Phil Manzanera, Andy Mackay, Nile Rodgers, David Gilmour, Pino Palladino, Guy Pratt, Richard T Norris, Maceo Parker, Chic's vocalists, and yes, Eno, too. So, upon release, unconscionable magic was anticipated. And because it wasn't flash or loud or obvious, most critics didn't find it there. Sure, it was sophisto-pop of the classiest order, with an *Avalon* aftertaste, but the songs were functional and there was little in the way of confessional or revelation. It was, it was deemed, just pretty good, not his magnum opus.

The thing is, it wasn't so much about the songs as a mood, a vibe. And that mood, that vibe, is unique. Notice the way it affects the space you're in. Its rhythms, flows, loops and hushed cascades are inventing a new kind of funk, a reset of blues. All the colours brought in by the guest players swirl into a burnished orange, or a sexy purple. It's perhaps a Howard Hodgkin, when people were expecting a David Hockney; an Alex Katz when the wall had been cleared for a Lichtenstein.

The story of how *Horoscope* became *Mamouna* becomes clear

There are reissues which tick boxes and reissues which reveal something new. This is in the latter camp. The story of how *Horoscope* became *Mamouna* becomes clear, with formative versions (usually) slimmer or slower. Loop De Li was shelved until 2014's *Avonmore*. And *that* Mother Of Pearl is both holy grail and too much fun. There are filmic instrumentals (Your Painted Smile is especially elegant), and piano-and-guide-vocal takes which don't dilute any illusions. As Ferry sings lines like "the here and now, the ghost of yesterday", the whole comes very close to representing the quintessence, the decoction, the lifeblood of Ferry's aesthetic. On this multivalent manifestation of *Mamouna*, that search for perfection, his own predilection, goes on.

Shack

…Here's Tom With The Weather

★★★★

Shack Songs SHACK2 (CD, LP)

Scouse cult heroes' much-coveted fourth

Named after a Bill Hicks punchline, Shack's fourth album is generally overshadowed by its classic predecessor, 1999's *HMS Fable*. If there's nothing as immediate as that album's Comedy or Natalie's Party here, it's still essential listening for lovers of singer Michael Head and timeless melodies in general. Although it marks bassist Guy Rigby's only album with the band, this is as close as Shack got to business as usual, with Head at his most naturalistic and contemplative. It's not all introspection, with the rumbling On The Terrace and On The Streets Tonight's summery harmonies bearing Head and his brother John's best communal mood. Remastered for its 20th anniversary, its reappearance is especially welcome, as original vinyl copies were fetching £250. *John Earls*

Superchunk

Misfits & Mistakes: Singles, B-sides & Strays 2007-2023

★★★

Merge MRG 820 (2CD, 4LP)

Exhaustive odds, sods and singles comp

In 2010, Chapel Hill's influential indie-rock crew Superchunk released *Majesty Shredding*, their first album in nine years. It kickstarted a prolific period of creativity that has seen three subsequent full-lengths and a host of one-offs singles and releases. These 50 tracks comprise *Misfits & Mistakes…*, the fourth singles collection of the band's career. It ranges from just before that record to now, and is a curate's egg of demos, alternative versions and cover versions ranging from the sublime (the Minutemen's Political Song For Michael Jackson To Sing) to the ridiculous (Destiny Child's Say My Name). It's good fun, but despite some great rare gems – namely non-album track Good Morning and a cover of Klaus Nomi's Total Eclipse – this is really for Superchunk completists. *Mischa Pearlman*

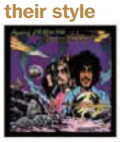
Thin Lizzy

Vagabonds Of The Western World

★★★

UCJ 5587532 (3CD, LP/4LP)

Phil Lynott's hard rock romantics searching for their style



Thin Lizzy's third album (and last with founding guitarist Eric Bell), released in 1973 just after Whiskey In The Jar made them household names, is laced with surprises for the casual admirer. Little Girl In Bloom, despite its queasy/sleazy title, is an empathetic vignette of teenage pregnancy. Barrelling blues-rocker Mama Nature Said carries a prescient eco-warning. The (almost) title track nails the *too-ra-loo-ra* refrain a decade before Dexys. Daft prog fairytale Hero And The Madman features a goofy cameo from Kid Jensen. Slow Blues showcases unexpected funk chops. The Rocker, less surprisingly, rocks. They'd yet to fully find the Lizzy voice: *Vagabonds'* lexicon of fair maidens, hard-hearted women, wizards, gypsies, Lotharios on motorbikes, and knights on horseback owes much to Zeppelin (and perfectly echoes the cartoon-cosmic Jim Fitzpatrick artwork). But it's fun hearing them fumble towards it. *Simon Price*

Tina Turner

Queen Of Rock'N'Roll

★★★

Parlophone 5054197750519 (3CD, LP/5LP)

Simply the best?

Planned before her sad

Photos: Gavin Evans, Kevin Westenberg

passing this March, *Queen Of Rock'N'Roll* celebrates 50 years of Tina Turner's solo career by compiling all of her singles in chronological order. It was only later that people joined up her work as younger belter and later granddame, and this set allows appreciation of the years prior to her 'comeback'. It begins with her swampy, showstopping version of Led Zeppelin's Whole Lotta Love, the tremendous pomp of Acid Queen, and the infectious cabaret funk of Music Takes Me Higher. When it arrives, the ultra-modern Let's Stay Together crowned Turner the queen of populist machine soul. This writer would gladly never hear The Best again, but the beauty of What's Love Got To Do With It – amply demonstrating how an artist of such experience was able to imbue their recordings with biographical heft – underlines what a talent she was. *Daryl Easlea*

Midge Ure

The Gift

★★★

Chrysalis Records (2LP, 4CD)

Ultravox-era debut solo album

Alongside the legacy of Ultravox and Midge Ure's charity work, the synth-friendly Scot's solo career has gone largely unheralded. This 1985 debut was his bona fide commercial hit, largely on the back of the sky-scraping pop epic If I Was, although other singles That Certain Smile and the suitably dystopian Wastelands were less exciting than the quirky electronic rework of Jethro Tull's Living In The Past, the frosty grandeur of the title track and Ure's Japanese koto experiments on Edo. The double-LP features a second disc of extended versions, while the four-disc release includes B-sides, rehearsal and live versions, and a few special interest curios: his The Man Who Sold The World, the After A Fashion single with Japan's Mick Karn, and four tour rehearsals (including Fade To Grey) with Mick Ronson. *David Pollock*

Venom

Live From The Hammersmith Odeon Theatre

★★★

Cherry Red / Dissonance DISS 0232 CDVD (CD/DVD)

Cataclysmic live show

Having played a landmark UK show at Hammersmith Odeon on 1 June 1984, Venom

followed up the release of their fourth album *Possessed* with a world tour, returning to Hammersmith on 8 October 1985. "We don't do gigs. We do shows. It's fucking massive," the band once claimed, and the cameras were on hand once again to capture the spectacle of Cronos, Mantas and Abaddon live and unfettered by studio restrictions. This set combines the audio and visuals of what was an expansive and explosive night – ramshackle in parts and total genius in others – and is a great testament to the power and intensity of the influential Geordie trio. Booklet interviews with Napalm Death's Shane Embury and one-time drummer (and Cronos' brother) Antton Lant help set the scene. *John Tucker*

Wellwater Conspiracy

Declaration of Conformity

★★★

God Unknown Records GOD 101

Psychedelic excursion from grunge stalwart

Soundgarden and Pearl Jam drummer Matt Cameron exemplifies the collaborative spirit that's remained central to Seattle's tight-knit grunge scene since Temple Of The Dog issued their enduring debut, five months before *Nevermind*. In 1993, Cameron set out in search of space with psychedelic power trio Wellwater Conspiracy, accompanied by Soundgarden rhythm partner Ben Shepherd, and former Monster Magnet guitarist John McBain. This vinyl reissue of their 1997 debut. *Declaration Of Conformity,* serves up extra tracks (including a convincing cover of Syd Barrett's Late Night), and holds up well, by virtue of the players' evident love for *Nuggets*-style garage psych, evidenced in the infectious energy and pop craftsmanship underpinning the authentically groovy, far-out sonics of Sleeveless and Nati Bati Yi. *Rich Davenport*

Clarence White

The Lost Masters 1963-1973

★★★

Liberation Hall LIB 5035 (CD)

Guitar hero's masterclass

Exquisite, rare country/bluegrass tracks, mostly instrumentals, from the virtuoso guitarist who was a Byrd for five years following Gram Parsons' departure. That Byrds line-up (Roger McGuinn, Skip Battin and Gene Parsons) is on Byrd Jam while the beautiful Yesterday's Train just features Parsons, who was singing. Earliest track, No Title Yet Blues, has Eric (Duelling Banjos) Weissberg and there are plenty of speed-fingered demonstrations as things progress from acoustic picking to electric workouts. Quite extraordinary is a live Ode To Billie Joe that sounds more like Jimi Hendrix while the finale is I'm On My Way Home Again, a 1969 Everly Brothers full band rehearsal with White on stringbender guitar and a pair of Parsons: Gene on banjo and Gram on rhythm. *Nick Dalton*

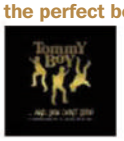
VARIOUS ARTISTS

… And You Don't Stop: A Celebration Of 50 Years Of Hip Hop

★★★★★

Tommy Boy Music TB 545 91 (6LP)

Innovative indie's quest for the perfect beat



Is it bold of Tommy Boy to put itself at the centre of hip hop's 50th-anniversary celebrations? Tom Silverman's label launched almost a decade after Kool Herc's movement-starting block party, and Sugar Hill Records had ushered the music into the mainstream three years before Tommy Boy went super nova with Planet Rock. But for most of the 80s and into the 90s, Silverman competed in the big leagues. His critics – even from within – have accused him of simply chasing novelty; but with the A&R vision of Monica Lynch, Tommy Boy knew what would work in the moment while letting its artists define what that moment would be. At 50 tracks, … *And You Don't Stop* is the most comprehensive collection yet of the label's pace-setting years, revealing the true breadth and depth of a roster that pushed the envelope for electro, hip house and jazz-minded crate-digging, and, in a flagrantly male-dominated era, made space for female voices such as Queen Latifah and LeShaun (RuPaul's dance-pop hasn't made the cut here, an omission presumably based on narrative angle). Noreaga's Neptunes-produced Superthug is a reminder that Silverman's stable just about squeaked into relevance at the turn of the 21st century, but, amid it all, it's De La Soul's Plug Tunin' and Me Myself And I that represent the pinnacle of Tommy Boy's innovations. If we can get comprehensive reissues of the sorely neglected Digital Underground catalogue next, the label's other geniuses will finally get the shine they deserve. *Jason Draper*

Down Home Blues: Chicago Volume 3 – The Special Stuff

★★★★

Wienerworld WNRCD 5121 (4CD)

Sixth box in superb series

Containing 108 rare tracks by 36 artists including alternate takes and previous unissued cuts, this excellent box set compiles blues recorded in Chicago between 1941 and 1961 with a bonus unreleased five track session by Magic Sam and Shakey Jake recorded at Sam's apartment in 1966 by Australian blues fan Rick Milne. Big names represented by rarely compiled tracks include Chuck Berry, Muddy Waters and Little Walter while gems from little known artists include Minnie Thomas' Don't Let It Happen To You, Morris Pejoe's Screaming And Crying and Lucky Carmichael's 1961 take on Blues With A Feeling with guitarist Matt Murphy. An alternate version of Eddie Taylor's Ride 'Em On Down is another highlight. *Jon Harrington*

Heavenly Cream: An Acoustic Tribute To Cream

★★★

Quarto Valley Records QVR 0186 (CD, 2LP)

A strange and brilliant brew

Despite setting a template for early hard rock, Cream's cranked amps and virtuosity were balanced by Jack Bruce's gift for insidious vocal melodies and Eric Clapton's imaginative grasp of dynamics. Accordingly, this collection of acoustically reworked Cream gems (with four of their blues covers) emphasises the quality of their songwriting, all the more apparent in hearing familiar tracks from refreshingly different angles. It's a family affair; the late Ginger Baker drummed on five tracks (accompanied by Joe Bonamassa and the recently departed Bernie Marsden on a rousing Sunshine Of Your Love), Malcolm Bruce subs ably for his dad, and lyricist Pete Brown turns in accomplished vocal performances, as do Maggie Bell and Deborah Bonham. *Rich Davenport*

Wellwater Conspiracy: Matt Cameron's psychedelic side-project revisited

Shoot For The Moon

Collating his lunar-related releases, a long overdue return proves he still has the touch. *By Chris Roberts*

Peter Gabriel

i/o

★★★★

Real World PGBOX 21 (2CD/2CD/Blu-ray, 2LP/4LP/2CD/Blu-ray)

Peter Gabriel's first in ages is interested in age. The songs poetically explore time, great big intimations of mortality, humankind and nature, darkness and light. They sound, in terms of sound alone, like Peter Gabriel songs have sounded since the 90s. Considered, cerebral structures are made accessible and enjoyable by a foundation of art-funk, with his rich, sandy voice providing emotion aplenty. He remains a very, very good writer, who in focusing on the personal ensures there's enough oxygen flowing for it to be universal. Dry, raised-eyebrow humour leavens the gravitas. And because of that skill, that shrewdness, what could in lesser hands be so wilfully deep and clever it's stifling becomes a celebration of survival, of love, of life.

It's 21 years since *Up*, and *i/o* (standing for input/output, and he shakes it all about) has had a lengthy gestation: he's fiddled with it since saying he had a huge overflow of songs back then. Covers albums and other projects took his attention, as did his wife's illness. Then he spoke of wanting to rework the material, and of trying to come up with some upbeat songs because he felt there was too much leaning into "moody stuff". In 2021, sessions began, and this year, tracks – we're possibly still calling them "singles" – have been released on each full moon, with an alternate mix on the new moon, accompanied by a bespoke piece of art. So Gabriel fans will have heard much of this album already, in spurts. The finished 12-song work is, however, the completed jigsaw, a journey within which various signposts speak to and about each other. Albeit there's still some elasticity, as it arrives both as the Bright-Side mix, produced by Mark "Spike" Stent, and the Dark-Side mix, by Tchad Blake. If that's confusing, be reassured that, whichever mix you're listening to, the nucleus of each track remains within certain rational parameters. There are dynamic shifts and choices of emphases, but it'd be wrong to let that aspect seize the headlines. The heart and soul of *i/o* are the songs, and they're Gabriel in excelsis.

After his early post-Genesis solo albums mastered a playful, slightly sinister strain of art-rock, as much Bowie as boffin, his music from the huge commercial crossover of 1986's *So* proved both blessing and curse. The likes of Sledgehammer packaged his restlessness effectively for the MTV era, but it was then as if, faintly embarrassed, he retreated into earnestness. For every Gabriel fan who prefers relatively youthful theatrics like No Self Control or Intruder, there's another who's into his world music and activism side. This record continues in the vein of his grown-up work – of course it does, he's 73 – but finds ways to freshen that up, to lubricate its literacy, to fizz up his philosophising. There are even spells where, in its wry ruminations, it brings to mind The National (who were playing small bars the last time he released a studio album of originals), and the way they pursue profundity without getting (too) po-faced. His core band of David Rhodes, Tony Levin and Manu Katche are joined (frequently) by Eno and by many other adepts.

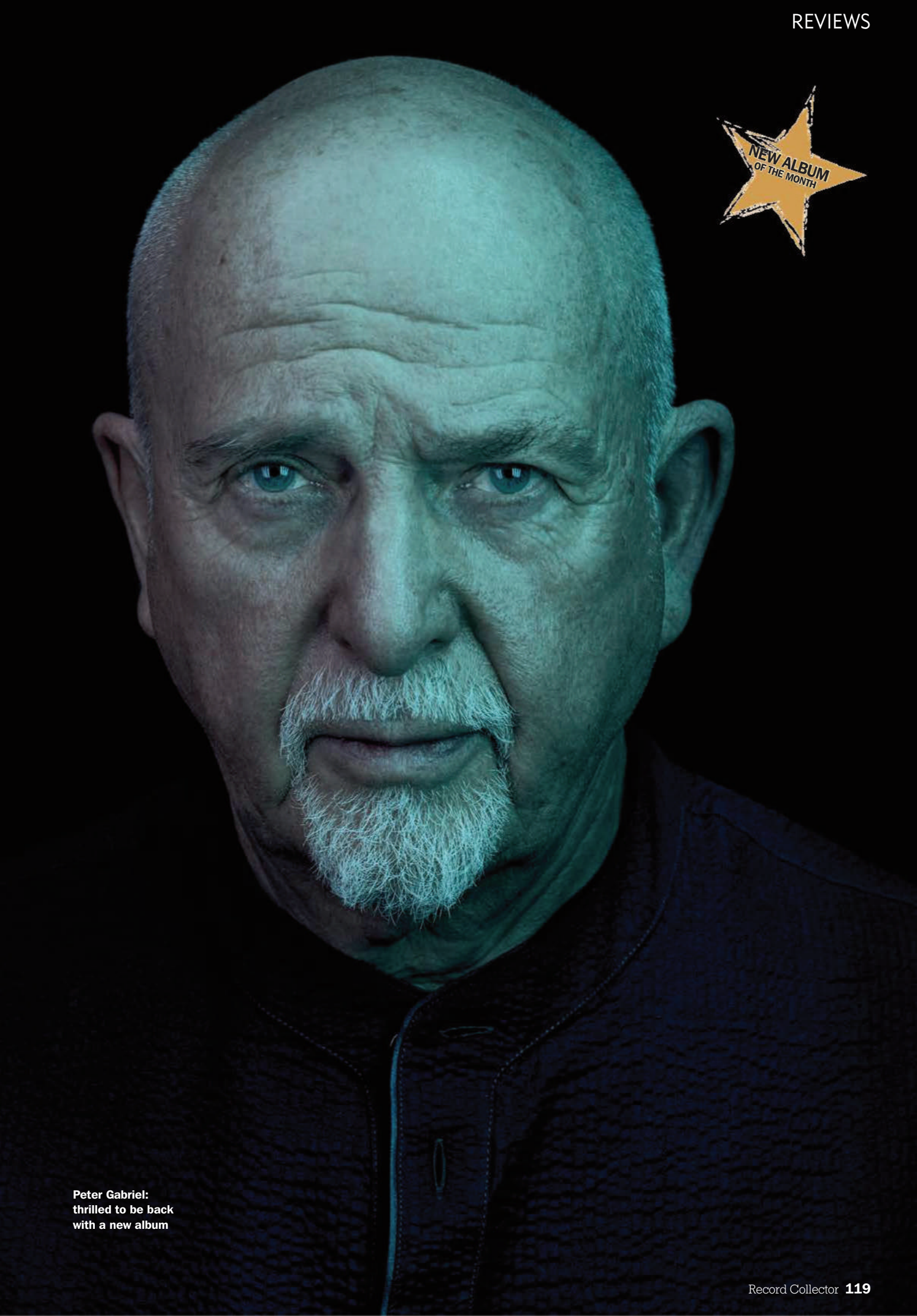
Gabriel is, of course, a keen-eyed observer of the world's crazed shaking of trees and shocking of monkeys. The opening track, Pantopticom, doesn't hesitate to dig into the big dystopian themes. As his immaculate musicians craft that trademark art-funk, his hushed but crystal-clear diction – flicking to a grainier yearning as it builds – questions reality. "Let's find out what's going on," he smiles sadly, referencing the "tentacles around you" of modern information overload and 24/7 surveillance. The Court, where he does that trick of doubling his high and low voices, also frets over "the real thing and the fake", adding, "your only memory's on your mobile phone". Before this all gets too Steven-Wilson-calling-out-technology, the beautiful Playing For Time gives us the piano-and-voice (and strings) side of Gabriel, and yes, here comes the flood: it's an immediate canon entry, with implicit (rather than blaring) acknowledgement of the "ridiculous, sublime" mists of time.

The title song's an absolute doozy, the definition of how to cram it all into a pop song without over-egging it. Lyrically, it conveys hippie values with just the right mix of self-effacement and sincerity. Four Kinds Of Horses has a gorgeous lull midway where bass and string stabs remind you this music knows what it's doing, while Road To Joy brings the optimism, and a gleeful vocal, despite further references to the physical body being a trap. (Remember he covered Arcade Fire's My Body Is A Cage on 2010's *Scratch My Back*). The parting shot of, "Then we jump into the lake" can't help but echo his old pal Kate Bush. Just as we digest that, a stripped-back ballad which might be the highlight of the whole thing unassumingly steps up. So Much is flawlessly pitched. Every line merits quoting, as the weary but resilient main character defies fatigue, or tries to, as "there's so much to live for". It's one of those rare songs which render any hand-wringing over an artist's relevance redundant. You write and sing a song that well, you're timeless.

This record continues in the vein of his grown-up work – of course it does, he's 73 – but finds ways to freshen that up

The album would be within its rights to tail off politely after that, but Olive Tree kicks its knees up and dances and Love Can Heal sells its platitudes with conviction. This Is Home may be a filler, but And Still is almost eight minutes of a lovely, languorous, slouching groove, visiting from the old David Sylvian/The Blue Nile islands. Gabriel relaxes into it so comfortably that he embarks on a spoken word section, and you're minded to listen. Live And Let Live, which cites William Blake and Martin Luther King, is hardly a radical closing moral, but its arrangement is so deft that its slowburn sears. That's akin to the effect of the album itself. It's Gabriel doing what he does, extremely well, and after over two decades' absence, what he does sounds strong, sensitive, and life-affirming. "As the longing drops away," he sings on So Much, "the compass is reset." *i/o* is an impeccable reawakening.

Photos: York Tillyer



Peter Gabriel: thrilled to be back with a new album

Rhythm King

Big name producer mines the past with pals old and new, putting a 21st century spin on bygone favourites.
By Terry Staunton

Trevor Horn: after a lifetime of working with knobs, he finally turned his back on them

Trevor Horn

Echoes: Ancient & Modern

★★★★

Deutsche Grammophon 4860614

Production techniques of the 80s have a tendency to sound hopelessly dated in more modern times, but many of the records that bear the name of Trevor Horn have managed to avoid such dismissive attitudes. In particular, his work with Frankie Goes To Hollywood, Grace Jones and ABC remains vibrant and relevant, and *Echoes: Ancient & Modern* finds him only partially living in the past.

Horn has taken a clutch of his favourite songs (some of which he had a hand in originally) and given them new homes, astutely finding vocalists to give them different complexions, with often surprising results. It's seemingly been a labour of love for a producer whose keen ears are matched by his daring and invention, a man with an innate understanding of what makes a good record.

The rock bombast Billy Idol brought to White Wedding is nowhere to be heard, jettisoned in favour of an arrangement that slows the tempo with traditional acoustic arrangements to the fore, allowing Andrea Corr to heighten the drama of the lyric. Here it's a master class in Gothic Americana, the kind of otherworldly southern tale Bobbie Gentry excelled at.

Similarly, Pat Benatar's clumsy, cliché-ridden anthem Love Is A Battlefield takes on a melodramatic quality when filtered through the more expressive voice of Marc Almond, while Iggy Pop's lascivious growl gives Personal Jesus a sense of menace Depeche Mode never came close to and Seal turns Joe Jackson's Steppin' Out into a yacht rock groove.

Arguably most intriguing are the fresh coats of paint he applies to a couple of stone cold bangers from his own back pages. Lady Blackbird imbues Slave To The Rhythm with a stately jazz grandeur that dispenses with most of Grace Jones' theatricality, while Frankie's Relax becomes a low-key comedown classic via Toyah Willcox's whispered delivery and Robert Fripp's prog guitar.

Getting in on the act himself, Horn steps up to the mic for the closing track, his voice tender and reassuring on Roxy Music's Avalon. "Now the party's over..." he sings, but let's hope that's not the case, because *Echoes* suggests a wider terrain of possibilities: more songs to be matched to singers who share the producer's sense of adventure and curiosity. Volume Two can't come soon enough.

Q&A

Trevor Horn on echoes of the past and pulling in favours.

How did you select what to record for *Echoes: Ancient & Modern*?
I always look for songs that mean something lyrically. I like them to have a bit of a story to tell, even if it's a universal one, that gives the singer a role to play.

White Wedding is reborn as Gothic Americana, and does sound like a short story now.
I was trying to take the songs away from where they originally were, and I think that one in particular lent itself to being presented as a different scenario. Billy Idol has an attitude that tends to trump any kind of subtle message, to the point where I think the lyrics might be overlooked, but White Wedding has a very interesting narrative.

What level of direction did you give your singers?
All the instrumentation was recorded first, which was necessary to attract the singers in the first place, and then I tried to find people who'd understand the intentions. With Steppin' Out, I wanted to relocate it from the nighttime New York original to Los Angeles in the daytime, to give it a less frenetic energy and a mellower mood more familiar to what Seal does.

Lady Blackbird has been described in print as "the Grace Jones of jazz", so what were you looking for her to bring to Slave To The Rhythm?
Originally I was thinking of having a male singer, to help escape the giant shadow Grace cast over the original, but then I saw Lady Blackbird perform in a club and loved the facility she has to inhabit a song. I did have reservations about going back to certain tracks from my past that had big character of their own, but I think I came up with novel ways of reinterpreting them.

The makeover of Relax is a case in point.
Yeah, it's such a strange song to start with – I was thinking of going a bit AI and have it sung by an android but it sounded too creepy. And although Toyah possesses a sort of theatrical exuberance, it's a very subdued and contained vocal that takes the track in a different direction.

> "I like songs to have a bit of a story to tell, even if it's a universal one"

Might this be an ongoing series? Can we look forward to a second volume?
Ha-ha! Let's see how this one goes, and if there are singers out there who are up for it, because I definitely had to pull in a few favours to get this one off the ground!
As told to Terry Staunton

Abstract Concrete

Abstract Concrete

★★★

The State51 Conspiracy CON 944 LP (CD, LP)

Off-kilter debut from miscellaneous musical crew

Supergroups by their very nature are designed to raise eyebrows, though Abstract Concrete achieve a full 8.6 magnitude on the Roger Moore eyebrow scale. Avant post-punk veteran Charles Hayward, who drummed in bands such as This Heat and Camberwell Now more than three decades ago, has assembled an impressive line-up of professional musicians around his kit, while convincing each to pick up a different instrument. French violinist Agathe Max (KURO) takes up the viola at his request, while Otto Willberg (Historically Fucked) drops the upright bass for an electric, and so on. This unfamiliarity breathes unorthodox freshness into the six extended songs, making for a spiky debut with theatrical, prog-like dimensions, especially on the juggernaut funk of lead single Ventriloquist/Dummy.
Jeremy Allen

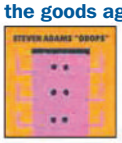
Steven Adams

Drops

★★★

Fika Fika 098 LP (CD, LP)

Journeyman singer-songwriter comes up with the goods again



Emerging in 2002 with East of England alt-country outfit Broken Family Band, Steven Adams immediately demonstrated the sort of songwriting nous that would go on to afford Chris Martin a private jet and several nice houses, though the readies have largely evaded Adams, mostly because people could never get their heads around an archly clever country & western band from Cambridge. He has ploughed on regardless, writing erudite ditty

after erudite ditty, and *Drops* is yet another instalment of wry, heartfelt indie-pop that should resonate with anyone who enjoys empathy in their music. He's less national treasure, more buried treasure. With songs as good as Out To Sea, he's treasure nevertheless. *Jeremy Allen*

Allah-Las
Zuma 85
★★★
Innovative Leisure LP/CDIL 2110 (CD, LP)
LA's retro dreamers drift off-map

During the Covid-19 bubble, this LA four-piece took the opportunity to venture out of their 1965-forever garage-rock bubble. The result is an exploratory but languid album, as if the etiolated experience of lockdown had filtered into the band's mindset. Some fascinatingly off-beat junctures are taken, from the Lou Reed-ish The Stuff to the retro-prog riffs of GB BB. The faux-naïve psychedelia of Jelly endears, likewise, and the ebullient bounce of Right On Time adds brightening notes. But a kind of sketchiness settles in afterwards, between the stoned kosmische meander of Hadal Zone and the sing-song reverie of Fontaine. While their willingness to veer off-piste is laudable, the Las find more persuasive focus with the sun-kissed psych-pop of Dust and melancholy The Fall, dreaming away the pandemic-era blues. *Kevin Harley*

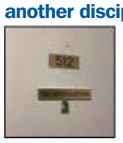
Bar Italia
The Twits
★★★
Matador OLE 2000 LP (CD, LP)
Lo-fi indie trio go deeper into the fug

On their second album in six months, elusive London trio Bar Italia continue to conjure an arrestingly lo-fi take on the base components of artful post-punk aesthetics: think The Kills-meet-Dean Blunt, their mysterious former collaborator and label boss, via the dynamics of 90s US alt-rock. Recorded in Mallorca, these cryptic songs are anything but sunny: scratchy, discordant guitars – see excellent opening salvo My Little Tony and Real House Wibes (Desperate House Vibes) and the stirring World's Greatest Emoter – alternate with intricate, fractious riffs and anti-ballad mood pieces, some of which meander just a bit too much. The boy/girl vocals of Nina Cristante and Jezmi Tarik Fehmi – the latter of whom can sound uncannily like Robert Smith – dovetail nicely, though a sense remains that Bar Italia are a work in progress. *Shaun Curran*

Crosses
Goodnight, God Bless, I Love U, Delete.
★★
Warner 0093624859680 (CD, 2LP)
Superduo's sleepy second effort

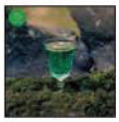
Deftones' Chino Moreno is one of the most respected vocalists in metal and yet his side-projects frequently underwhelm. The long-hyped Team Sleep failed to meet expectations. Something about Palms didn't quite gel. In Crosses he attempts moody electronica with Far's Shaun Lopez, another dude with a background in rock. It might've been wiser to collaborate with someone from the dance world because the duo's beats are amateurishly turgid and their synth sounds not half as sexy as they hope, judging by their pervy artwork. Moreno's voice still has great range so his devotees will lap it up anyway. Wider appeal is unlikely as this album limps on for fifteen unremarkable tracks, the appearance from Robert Smith not even proving memorable. *JR Moores*

William Eggleston
512
★★★★
Secretly Canadian SC 386 LP (CD, LP)
Fabled artist subverts another discipline



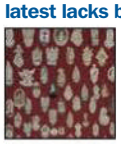
Famed photographer Eggleston, now 84, released a debut album of soundscapes in 2017 and now offers another flurry of counter-intuitive piano improvisations. This time Eno (and other musicians) guest, with the whole session done in one day in Memphis. It's a sparse, extraordinary record, as the man who changed the trajectory of colour images changes the melodies of standards like Ol' Man River, Smoke Gets In Your Eyes and Over The Rainbow with such insouciant boldness that you have to check the titles to clarify which is which. An 18-minute take of Onward Christian Soldiers is more interested in "wrong" turns than in any known path. This might be jazz, but it's really about the spectral, unsettling, spaces between the notes. *Chris Roberts*

John Francis Flynn
Look Over The Wall, See The Sky
★★★★
River Lea RL 2021 (CD, LP)
Fresh views from trad-modern Irish folkie



A sometime collaborator with Lankum and frontman with Skipper's Alley, John Francis Flynn follows 2021's affecting *I Would Not Live Always* with increasingly expressive, experimental excavations of traditional folk. The Zoological Gardens serves Radiophonic twists on The Dubliners, while Mole In The Ground twists the US plaint into motorik folk, pulsing towards a cacophonous crescendo like a build-up of inner tension. Willie Crotty and Kitty use drones to tease complexities of feeling from familiar refrains, with Flynn's sonorous yet pliable voice dredging up emotional nuances from the depths. Elsewhere, The Lag Song laments dreams broken over detuned backing, before a soft, sombre take on Dirty Old Town imbues weathered material with rueful resilience, suggesting timeless congruencies between struggles past and present in its cracked longings. *Kevin Harley*

Ghost Woman
Hindsight Is 50/50
★★★
Full Time Hobby FTH 508 (CD, LP)
Prolific doom-rock duo's latest lacks body

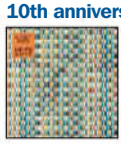


Swaggering into earshot between the Black Angels/Rebel Motorcycle Club, the third album in 18 months from Evan Uschenko's garage-twang project suggests slowly gathering momentum, if not yet full self-definition. While Bonehead evokes QOTSA hammering the reverb pedal, Alright Alright's invitation to "take a little walk with me" falls several storm clouds short of its Bad Seeds-ish ambitions. Highly Unlikely is another sketch towards the finished article, all sulphurous attitude and somnolent glower. The surf-pop strut of Ottessa lifts the mood, with co-writer/drummer Ille Van Dessel making her vocal presence felt, while Yoko powers towards its robo-riffing outro with standout purpose. Instrumental Wormfeast stretches the band's studied stylings thin, however, and the feeling that three albums might have been filleted to make one strong-ish record sticks halfway through Juan's over-stretched six minutes. *Kevin Harley*

Harp
Albion
★★★★
Bella Union BELLA 1521 (CD, LP)
Midlake veteran keeps the faith

A powerful arc from loss to tender resolve underpins the disarmingly lovely return from former Midlake singer Tim Smith, joined by wife Kathi Zung. Merging Brit-folk's thickets with echoes of The Cure/Cocteau Twins, *Albion* resists 'medieval re-enactment society' puns with its sincere, searching beauty. Ceremonial opener The Pleasant Grey leads elegantly into I Am The Seed, where Smith revisits break-ups – band/marriage lines blur – in saddened slow-motion. From here, *Albion* steers towards romantic and creative self-rediscovery, summoning a palpable sense of re-emergence between the hymnal Chrystals and Country Cathedral Drive. While Shining Spires recalls Smith's formative Radiohead fixations, Seven Long Suns looks with bruised gratitude on midlife love. Finally, the church-y (and Mark Hollis-ish) Herstmonceux reaches a state of serene resolution: a gorgeous closing note for a bittersweet and beautiful album of faith and its hard-sought gifts. *Kevin Harley*

Lost Map Presents Weird Wave
Lost Map Presents Weird Wave
★★★★
Lost Map LAT 037 (CD, LP)
Hebridean label forms a psychedelic supergroup for 10th anniversary



Ten years ago, Johnny 'Pictish Trail' Lynch ended his collaboration with King Creosote in the Fife-based Fence Records, moved to the Inner Hebridean Isle of Eigg and launched his Lost Map label, releasing music by Alabaster dePlume, Rozi Plain, Martha Ffion and many others, as well as promoting the Eigg-based summer festival Howlin' Fling. Assembled in celebratory mood and "the spirit of friendship", Weird Wave is a 'house band' Lost Map supergroup, featuring members of Eagleowl, Savage Mansion, Tuff Love and the Pictish Trail band. The results are a deliciously textured blend of West Coast (of Scotland) psychedelic pop, like a Caledonian Super Furry Animals, from the dream-pop synths of opener The Prospect to the jerky, upbeat New Wave of Unrecognise! and the laid-back shoegaze of Big Jetty and Magic Wire. *David Pollock*

Bernie Marsden
Working Man
★★★★
Conquest Music CNQ 005 LP (CD, LP)
Fitting final bow for a great talent

Although probably best remembered for his days in Whitesnake, Bernie Marsden was an extremely gifted guitarist/singer/songwriter with numerous plaudits to his name. Completed shortly before his death in August, and following on from his more recent *Inspirations* covers albums, *Working Man* features a dozen new self-penned songs which showcase the breadth of his influences and abilities. The result is a beautifully understated, laid back and sometimes quite reflective release and a fitting coda to an illustrious career. It's a nice old-school touch that each side of the vinyl ends on an easy-going instrumental (Steelhouse Mountain and The Pearl), and Jaime Kyle pops up to take the vocals on Invisible. An initial limited edition is augmented by a bonus LP or CD featuring ten further songs, including some interesting Whitesnake reworkings, a pair from his 1981 *Look At Me Now* solo album, and a beautiful workout in Foolish Day. *John Tucker*

Medicine Head
Heartwork
★★★★
Living Room LIVINGDB 8 (CD, LP)
Big return from the one-man-band

Although the original Medicine Head duo is now reduced to singer/guitarist/multi-instrumentalist John Fiddler assisted by guest appearances by several friends, this follow-up to 2021's *Warriors Of Love* is a gorgeous modern-day reimagining of the bluesy sound that enriched the charts back in the 70s.

The sound is softer now, more thoughtful… the delight of Alibi with its female backing vocals, Blue Eyes with its rolling guitar motif and Everybody Has the Blues (Sometimes), a sing-and sway-along rebirth of the song from Fiddler's first solo album, 1991's *State Of The Heart*. Perhaps the closest to the original Medicine Head sound is Get Your Hands In The Air, all slide guitar, rumbling percussion and hand-claps, led by Fiddler's rich, unmistakable vocals. Relaxed yet ready to rock, not least the reggae-tinged pop blues of Livin' In A Bubble. It's available from medicinehead.rocks. *Nick Dalton*

The Latest Craze

The Nutty Boys show they haven't lost their edge on first album in seven years. ***By Nick Dalton***

Madness: the unusual suspects at it again

Madness

Theatre Of The Absurd Presents C'est La Vie

★★★★

BMG 538974492 (CD, 2LP, Cassette)

Hark back to the very beginning and the chant of "they call it madness" from the Prince Buster song that was the B-side of their first single, and while times may have changed, Madness are pumped full of more of their titular fuel than ever. After years of will-they won't-they carry on, will they simply be content to be a high-end greatest hits live combo, they've pulled out all the stops for a glorious melée that takes them bouncing into the future.

The title? Well, *Theatre Of The Absurd Presents C'est La Vie* sounds like – good grief – a concept album yet it's more of a wild, wacky stage show waiting to happen, kicking off with an announcement (one of a clutch throughout the album) by actor and chum Martin Freeman: "Mr Beckett, sir, it's time, your audience awaits…"

From then on, it's a mad cacophony of noise, tinkling keyboards, parping saxophones, neat guitar licks, harmony vocals and a bundle of effects, Madness with a glint in their eyes that takes things farther than ever before, a joyous party that is always recognisably Madness yet is never content to rely on the glories of the past.

This is their first album in seven years, and the first they've produced themselves. And it really is a group effort, Suggs and Mike Barson still shoulder to shoulder with guitarist Chris Foreman, bassist Mark Bedford, saxist Lee Thompson and drummer Dan (Woody) Woodgate, the line-up that did the silly walk on the cover of their 1979 debut (Chas Smash, no longer a member, joined in 1980). And it comes in a whole circus of formats and packages, not least the double-album in clear or picture vinyl.

It's like a symphony and a stage production mixed with a movie soundtrack. There's something devilish and Dickensian about the atmosphere, Freeman snarling suggestively like a circus ringmaster with top hat and twirling moustache. Suggs sounds barely less forbidding, growling and grimacing, shoulders heaving inside that ever-present suit.

The record kicks off proper with one of two sort-of title tracks, Suggs' Theatre Of The Absurd, Barson's trademark beat-defining piano drenched in a demented orchestration. The other, C'est La Vie, is classic Madness, real life seen through their wild eyes. If I Go Mad has a dancing, drum-pounding demeanour, something approaching fairground organ amid a welter of horns. There are hints of ska, not least in the dark – and rather disturbing – Baby Burglar.

It's like a symphony mixed with a stage production mixed with a movie soundtrack

While the pace never truly slackens, Hour Of Need is a near-ballad of the sort the band do so well, at first driven by plucked violins then joined by full string section. Foreman's Run For Your Life has a near-Latin drum band beat and near-rap vocals yet is still Madness through and through. Following Freeman's epilogue, Set Me Free seems almost reflective, a coming to the end of things.

And then, just when you think you know where you stand, we come to the final track, On My Street, like a 21st-century update on Our House, the same back roads of Camden but this time a world that seems a different place, despite the tinkling corner pub piano: "There's Turkish drug dealers, an Irish halfway house, 10 full black bin bags blowing round the gaff, everybody's moaning about their own birthday and everybody's talking about getting away…" It's a spine-tingling classic that in the old days would have been a hit single before you could say One Step Beyond.

This is breathless in its intensity, an hour-long triumph up there with anything they've ever done, tales of the world today united amid the brooding shadows of a Victorian musical hall stage. That's life, that's madness… and it truly is the Madness we know and love.

New Age Doom & Tuvaband

There Is No End

★★★★

We Are Busy Bodies LPWABB 176 (LP)

Cosmic Canadian noiseniks mean business on fourth

New Age Doom have plenty of previous experience with cosmic collaborations – the British Colombian experimental drone merchants presided over the very last album from Lee 'Scratch' Perry, at least until *another* last album surfaced recently that probably should have stayed where it was. For their fourth studio album, they enlist Norwegian vocalist Tuva Hellum Marschhäuser (Tuvaband) for an expansive and musically dense ride through the echoey corridors of a sonic Valhalla. Bookended by the exotic eleven minute 'In The Beginning' and the 12-minute title track, there's a cornucopia of noise, arabesque strings, electronic squiggles and free jazz to occupy the listener in between. If *There Is No End* goes under the radar then there's officially no justice left in the world.

Jeremy Allen

Night Flight

Songs From Echo Zoo

★★★

Roof Jump NFFSLP 001 (LP)

Vinyl release for promising first chapter

With well-crafted songs which emit warm, inviting atmospheres, this London four-piece have attracted some over-ambitious comparisons (The Blue Nile, Prefab Sprout) while themselves speaking of wanting to sound like hazy days and nights in Laurel Canyon. They generally land somewhere in the middle, but each song reveals more deft and gently impressive touches as they examine relationships and the passing of time. When they use a place as a hook, as on Canada or Sleeping In California, they sculpt a genuine sense of that location's psychogeography. This album gathers their singles and EPs from 2021-22, and they hone their own identity as it develops. It suggests that their coming debut proper might even merit those lofty reference points.

Chris Roberts

Ozric Tentacles

Lotus Unfolding

★★★★

Kscope KSCOPE 123 (LP)

Flower power

Forty years and 17 albums since the Ozric Tentacles formed, this curious-but-brilliant band just keep on trucking, releasing albums of instrumental music laced with extravagant guitar and keyboard solos. That's not to say that every album sounds the same, but there are definite Ozric tropes that have typified their music since the festival tent/hot-knives days – and without them, the music just wouldn't sound right. The six new songs here are expansive, unhurried and trippy, with a fusion edge to the rhythm section that demonstrates what a phenomenal bunch of musicians this is. The production is crystal-clear, too: this multidimensional music is crying out for a surround-sound setup, although most of the Ozrics' listeners will quite rightly settle for some comfy headphones and a bifter.

Joel McIver

Raze Regal & White Denim Inc.

Raze Regal & White Denim Inc.

★★★★

Bella Union BELLA 1539 V (CD, LP)

Texas team-up produces rich pickings

Bubbled in Austin during tough times in 2020, James Petralli and guitarist Raze Regal found catharsis in simpatico musophile instincts. The result is a richly affirmative and free-ranging blast of an album, its troubles – the pandemic, Raze's band/relationship break-ups – channelled into exploratory expressions of collaborative vim. Ashley Goudeau's account of a parasocial fixation glistens dreamily, its funk arrangement leavened by a breezy chemistry as Petralli's voice glides across Regal's guitar line. New-wave pop tribute Tivoli cries out for an 80s teen movie to accompany, in keeping with Raze's manifold filmic references. Elsewhere, a voracious musical knowledge suggests itself, accommodating influences from garage-rock and soul to yearning yacht rock. After slick jazz-fusion workout Dislocation, urgent closer Ugly Man Suit suggests there's plenty of mileage in this beguiling, fertile union.

Kevin Harley

Andy Sharrocks
Country Rock n' Roll n' Durty Blues
★★★★
Roach Records Ozit Roach RR 3 LP (LP)
Triple-whammy from edgy rocker

The hazy, crazy Brit rocker who's been treading his own path since the late 70s returns with a packed triple album, all 36 tracks recorded in eight days, a manic achievement even from someone of Sharrocks' drive. The title says it all, roadhouse music par excellence, mostly electric but with a decent element of acoustic, Americana with a Mancunian attitude. Sharrocks is partnered on guitar by Danny Bourassa, co-writer of various numbers and an Oasis associate, and drummer Phil Watts, who's played with everyone from Jilted John to Gloria Gaynor. Throw in horns, cello, washboard, mandolin and fiddle and you've got a good night out. Sharrocks' 'original unoriginal music' features everything from back porch (Muddy Waters Blues) to back bar (Everytime I Get Drunk). Great fun. *Nick Dalton*

Simple Minds
New Gold Dream: Live From Paisley Abbey
★★★★
BMG 405053890978 (CD, LP)
Victory lap for band's self-professed "holy grail"

Over four decades ago *New Gold Dream* was the future, arguably the definitive fusion of the era's poptimism and ambition, weaving a sound equal parts rousing rock and synth shimmers. Simple Minds now release a live performance, recorded in a Scottish church for Sky Arts. They've found true traction again in recent years, having recovered from their belly-up-with-bombast period, and the women in the current line-up rejuvenate the energy levels. These songs still balance the exploratory and the euphoric perfectly, and Jim Kerr is in solid voice. One might wonder why anyone would choose to play this when they could play the original album, yet the thrill isn't gone: its colours fly, its prizes glitter, the hunt continues. *Chris Roberts*

Marnie Stern
The Comeback Kid
★★★
Joyful Noise JNR 441 (CD, LP, Cassette)
Axe warrior's pell-mell return hits the pedals

"I can't keep on moving backwards," sings Marnie Stern, issuing a statement of intent. After 10 years spent raising kids and playing in the *Late Night With Seth Meyers* house band, the NY guitar hero tears out of the traps on a comeback record brimming with propulsive energies. Plain Speak resembles Pom Poko's helium-fired thrust, all skewed time signatures and jazz-pop spritz, while Believing Is Seeing bursts with ideas. "What if I add this? And this?" sings Stern, adding handclaps, finger-tapped fireworks and vocals giddily. Forward's riff chug behaves as the title dictates. Stern risks overload even at a mere 29 minutes, but there's control and range here too: Morricone cover Il Gorotondo Della Note is an ace one-woman chorale, while fist-pumping anthem Working Memory is a standout on an album rich in play and purpose. *Kevin Harley*

Storm Franklin
Loneliness In The Modern World
★★★
Agricultural Audio ADA 04 CD (CD, LP)
New storm on the way

Elegant, ethereal yet bouncing pop from a new duo, producer-writer Ben Hillier, who's been behind the controls for works by Depeche Mode, Blur and Elbow, and singer Juanita Stein, formerly of Aussie indie rock band Howling Bells.

There's a dancing, synth-edged drive, particularly on numbers such as Why Do I Have To Choose with its throbbing bass, mixed with an LA girly pop. The pair namecheck 80s chart rock such as The Cars and that works in the often rich, full production but there's also plenty that reminds one of arty New Yorkers Pavo Pavo in the floating vocals above hypnotic rhythms, notably on Y.O.U.R.A.S.T.A.R. and, with its mix of fairytale sweetness and dark beats and growled male vocals, The Last Time. *Nick Dalton*

The Struts
Pretty Vicious
★★★
Big Machine 3009793 (CD, LP)
Unabashed panto rockers carry on Queening

Although seemingly destined to be forever bigger in the States, Derby rockers The Struts finally made the UK Top 20 for the first time with 2020's guest-heavy previous album *Strange Days*. Although eschewing collaborations and producing themselves for the first time, album four could well capitalise on their increased fanbase. Do What You Want and Better Love are gloriously dumb singalongs that continue their Queen fetish, while Rockstar is even more determined to get to the chorus as quickly as possible, like a mythical Thin Lizzy night out. They're so in thrall to vintage rock tropes that Bad Decisions is a regrettably rotten gripe about touring life, but at least piano-led finale Somebody Someday shows they can do theatrical ballads after all. *John Earls*

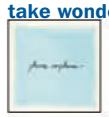
Lewis Taylor
The Acoustic Album
★★★★
Slow Reality SRECD 010 (CD)
Cult soulman sneaks out a stripped-down newie

You wait 16 years for a new Lewis Taylor album and then two come along almost at once. Following 2022's *Numb*, this unexpected treat sees the North London maverick revisit gems from across his career in acoustic format. It takes a few minutes to adjust to this new autumnal soundworld, Taylor being best known for dense, multi-layered pieces with jazzy passing chords and occasional post-production trickery. Complex compositions like Damn and Betterlove initially seem a little undercooked but the stripped-down treatment positively enhances more recent material such as Feels So Good, Lovelight, SheNeverDid and Is It Cool, and Taylor never scrimps on his trademark vocal harmonies. A fascinating, groovy diversion while we wait for the next chapter proper of this delightful career comeback. *Matt Phillips*

Triumph Of Death
Resurrection Of The Flesh
★★★★
BMG Noise NOISE 118 CD (CD, 2LP)
Hellhammer's catalogue revisited

Although derided when they appeared in 1983, Swiss extreme metallers Hellhammer morphed into Celtic Frost and soon became fêted as one of the metal scene's most exciting and influential bands. With an obvious itch to scratch, Hellhammer /Celtic Frost (and latterly Triptykon) visionary Tom Gabriel Warrior created Triumph Of Death to resurrect the music of Hellhammer, and the result is this live album recorded earlier this year. The music is deliciously heavy, oozes vitality, and sounds remarkably contemporary; re-visiting the material some 40 years later onstage shows that back in the day songs like Horus/Aggressor, the relentless Blood Insanity and the thirteen-minute epic Triumph Of Death itself were perhaps inexpertly played but were well ahead of their time. An excellent tribute to a much-maligned band. *John Tucker*

Laura Veirs
Phone Orphans
★★★★
Raven Marching Band LPRMB 018 C (LP)
Oregonian folk-poet's first-take wonders



Like Tom Waits' *Orphans*, this Portland singer-songwriter's 13th album is a set of songs that didn't make it, misshapes that didn't fit on other albums but deserved a loving home. Recorded by Veirs on her phone, the results uphold her supple strengths in quietly questing songcraft, spare but sturdily philosophical. Creatures Of A Day lays out a mission statement, defining life as the challenge to "live with open lids" before the inevitable. If You Could Hold Someone opens up to desire, while elsewhere the album is a family affair, featuring tributes to Veirs' brother (Rocks Of Time) and songs for her children (Tree Climber). Best of all, Valentine is a tender-true account of her late grandfather's declining mental health: "Your legacy is life," sings Veirs, teasing out the bigger pictures from homespun intimacies. *Kevin Harley*

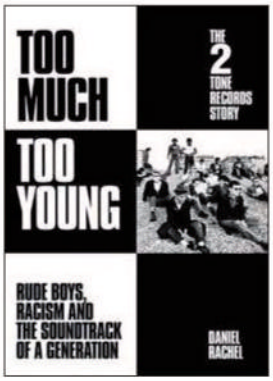
Katie Von Schleicher
A Little Touch Of Schleicher In The Night
★★★★
Sipsman LPSIP 008 (LP)
Another corker from New York singer-songwriter

This musically diverse gem from New York-based singer-songwriter and producer Katie Von Schleicher is the epitome of a slow burner. *A Little Touch Of Schleicher In The Night* strolls quietly into view with Montagnard People's relaxed groove and then subtly unfurls a wondrous set of songs. The extraordinary wealth of ideas is skilfully bound together by Von Schleicher's excellent songwriting, showcased by some sparkling music that includes Gabriel Birnbaum's sublime string arrangements. Every Step Is An Ocean is a brilliant construction, full of rhythmic pulses and glorious strings whereas Elixir is a punchy stormer gently evocative of early 70s Lou Reed. Elsewhere, Texas has a vibrant power that highlights Von Schleicher's vocal skills and 400 Pillows is a thoughtful acoustic reflection. Jeanine is similarly excellent, its icy drama concluding this impressive collection. *Steve Burniston*

The Struts: taking a risk by lighting a flame near all that hair product

NEXT MONTH
Black Sabbath Cocteau Twins
Spiritualized Bill Ryder-Jones
Sleater-Kinney Mott The Hoople

Books



Too Much Too Young: The 2 Tone Records Story – Rude Boys, Racism And The Soundtrack Of A Generation

Daniel Rachel

★★★★★

White Rabbit, £25

ISBN 9781399607483, 544 pages

The definitive document of a crucial musical movement

For fans of music with a story that means something, of sound as a conduit to social history, Daniel Rachel's exhaustive study of the birth, life and afterlife of the movement surrounding the 2 Tone Records label offers enough to hook them with its opening words. It promises "a tale of ideals versus reality, of a working-class fan base led by middle-class musicians, of women challenging male privilege, of cultural identity fought out on dancefloors across the country."

Too Much Too Young... promises, and it delivers. Rachel begins by introducing Coventry itself, a character in this story as much as any of the nearly 100 dramatis personae listed at the start; its flattening during the war ultimately stalled attempts to rebuild and revive it in the following decades, and the racially mixed working-class community this founded.

Amid it all, Jerry Dammers, a mod art student in tartan trousers who whistles reggae and plays Fats Domino on the piano, draws together the multi-racial Coventry Automatics – later, of course, The Specials – in 1977, as a living evocation of the spirit of Rock Against Racism amid febrile, discriminatory times.

Their history, and that of linked groups The Selecter, The Beat, Madness, The Special AKA and more, is recounted in painstaking detail, alongside a rich and evocative sense of place, politics and the often conflicting personalities involved with 2 Tone, drawn from extensive interviews (although, sadly, not with Terry Hall) and research. A brilliant, insightful book and nothing short of definitive.

David Pollock

Popartery

Andy Partridge

★★★★

Panegyric Publishing, £35

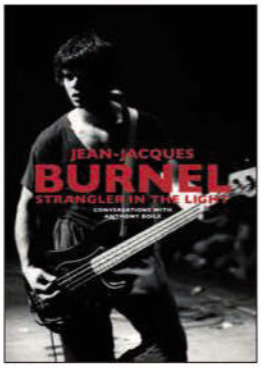
ISBN 9781916153035, 122 pages

Art-pop genius goes pop-art

Andy Partridge doesn't do things by halves. Back in 2016 he marked the release of *Complicated Game*, his excellent and revealing book that lifted the veil on the writing of some of XTC's finest songs, by announcing a limited run of 50 hardback copies. Nothing unusual there, only Partridge decided that he would hand-paint a unique cover for each book. And thanks to an admin glitch, the book was oversold so he extended the run to 56.

Popartery collects the results of this undertaking in a lavish book, limited to 2,000 copies and complete with a bookplate signed by the artist. Partridge has also written a witty intro and brief explanations of each of his illustrations, while Andrew Swainson, the graphic designer who helped Partridge bring them to the page, provides an outro. Each of the paintings offers a visual interpretation of a song from Partridge's impressive back catalogue and – as XTC fans might expect – provides evidence of a fertile imagination, sharp wit and unexpected insights into his way of working. Partridge's cartoon-like paintings are often vivid and joyful, sometimes surreal and off-kilter and, at other times, disconcerting. Just like his remarkable music.

Jamie Atkins



Strangler In The Light

Jean-Jacques Burnel

★★★★

Coursegood, ISBN 978-1-3999-5806-6, 406pp, £22

Everybody was kung-fu fighting...

The Stranglers bassist, fearsome martial arts expert and 80s pin-up, Jean-Jacques Burnel initially released this autobiography in French. It's essentially an extended and entertaining Q&A with his co-writer Anthony Boile. I'm starting to feel that the conversational format is best for rock memoirs, avoiding as they do the need for tedious chunks of backstory and giving the reader a feeling of intimacy with the subject – which is exactly what JJB gives us.

Structured vaguely rather than meticulously, *Strangler In The Light* wanders through Burnel's life in and out of the band, pulling no punches when it comes to The Stranglers' often-controversial, always-confrontational image, his frequent dalliances with acid, heroin and groupies, and the many people who have either pleased or infuriated him. There's something about the syntax that reveals the text's French origins, but this is pleasant rather than distracting, reminding us that JJB is a unique animal: resoundingly European with a British upbringing, intellectual while being tough as nails. One story in which Burnel takes acid just before a karate class – and gets thoroughly beaten up as a result – provides the perfect illustration of this unusual musician's bizarre, but ultimately triumphant, trajectory. *Joel McIver*

Ian Broudie

Tomorrow's Here Today

★★★★

Nine Eight, £22

ISBN 9781788709026, 352 pages

It's coming tome: Lightning Seeds leader gets it down on the page

Belying the amiable surface of the Lightning Seeds' pop, Ian Broudie's single-mindedness has led to a stubborn reputation: he delights in telling how even close friend Terry Hall called him "awkward". That unwillingness to compromise extends to an unusual memoir that shuns a regular narrative in favour of an episodic approach, the focus on lessons learned from a career in pop.

With less gifted writers, Broudie's story would be a chronologically incoherent mess. Thankfully, he brings the same concision to the page as he does to his best songs, leaping from one eye-popping anecdote to another with a convincingly outsider eye on music industry machinations.

There's the sense Broudie is keeping some inner feelings private: he barely discusses his long marriage, its dissolution or any relationships since. Broudie has spoken about feeling inadequate due to his poor education, yet *Tomorrow's Here Today* doesn't touch on his childhood, or his Jewish ethnicity, beyond a few moving paragraphs about 70s Liverpool. If that means brilliant stories about sabotaging the chance to produce George Michael or the ineptness of the FA in overseeing Three Lions, who cares? Not only is Broudie a terrific gossip, his ability to capture what music and the company of musicians have given him is heroic. Funny and revealing, albeit unlike most autobiographies. *John Earls*

Don't Stop The Music

Justin Lewis

★★★

Elliott & Thompson, £16.99

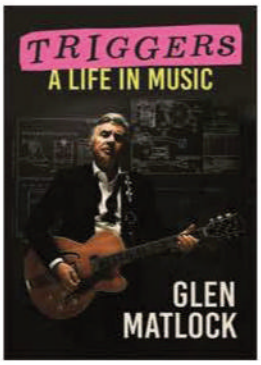
ISBN 9781783967162, 292 pages

Amusing almanac gathers music's milestones

From glossy reissue packages to, yes, magazines, the music industry is increasingly grateful for anniversaries, even if they thrust the ageing process in our wrinkled faces. This feathery book, one to open at any page and dip into for a few idle minutes, takes that to its logical conclusion, offering a bunch of random pop things which happened on every date of the year. So on 1 January, we learn – or are reminded that – Johnny Cash played his first San Quentin show and The Beatles auditioned for Decca. December 31 has been slightly less epochal, although AC/DC and Journey both played their debut gigs and Radio Luxembourg closed down.

From Donald Fagen to Whigfield, the spicy variety of rock and pop's twinkling tapestry is unfurled, through release dates, memorable events and tasty trivia like 15-year-old Madonna attending her first ever gig: Bowie in Detroit, 22 June 1974. Give *Don't Stop The Music* to somebody for Christmas and insist they treat it as a calendar, reading one date's entries per morning. Or check out what earth-shattering stuff occurred on your birthday: in this faintly disappointed reviewer's case, Nick Cave released The Mercy Seat (1988) and *Kerrang!* magazine launched (1981). Four seasons of fun.

Chris Roberts



Glen Matlock

Triggers: A Life In Music

★★★★

Nine Eight Books £22.00

ISBN 9781788709446, 336 pages

Punk don combs through the chaos

Glen Matlock was the first Pistol to issue a memoir, penning *I Was A Teenage Sex Pistol* in 1990. Matlock's recounting of Malcolm McClaren's manipulation of tensions between himself and John Lydon was verified by his bandmates during 1996's *Filthy Lucre* tour, positioning the bassist/songwriter as a more reliable eyewitness amid the misinformation swamping Pistols' history, so the prospect of a second volume is enticing.

As the subtitle suggests, *Triggers* covers *"A Life In Music,"* and its principal interest lies in Matlock's engaging narration of his pre- and post-Pistols history. The band's formation, rise, his leaving, and the reunions are revisited here with renewed objectivity and candour, but are placed in context, with the Pistols providing a springboard for a career filled with colourful musical adventures. Against a vivid backdrop of the London of his childhood and youth, he reflects on the work ethic he inherited from his father, and the music that shaped him as a player and songwriter, then outlines ways in which he's subsequently fused these elements of craft and graft, with the Rich Kids, as a solo artist, and with Iggy Pop, the Faces, and Blondie. Entertaining proof that the good guys don't always finish last. *Rich Davenport*

Rory – A Photographic Celebration (Portraits Series)

★★★★

Rufus Publications, £55

ISBN 9781739187552, 240 pages

A celebration of a much-loved musician

In a career overview towards the end of this book, Mark Blake quotes Jimi Hendrix who, in response to the question "How does it feel to be the greatest guitarist in the world?," replied, "You should ask Rory Gallagher that question, sir." Such is the respect shown by everyone to William Rory Gallagher, the Irish guitar maestro who died in 1995, aged just 47. Featuring the photographs of, amongst others, George Bodnar, PG Brunelli, Fin Costello and Ross Halfin, and with an introduction by the late, great Bernie Marsden, *Rory – A Photographic Celebration* does an excellent job of illustrating why Gallagher was seen as such an influential and exciting musician.

The book is split into six sections, starting with a collection of shots of Taste and then working chronologically through his solo career. Contemporary articles written by Keith Altham for *New Musical Express* in October 1973 and Carol Clerk for *Melody Maker* eight years later help fill in the backstory, but it's the images – onstage in particular, but recording and relaxing as well – that capture

the sheer enjoyment and fulfilment of a man and his guitar. Unpretentious, self-effacing and never standing still, Gallagher was the guitarist's guitarist, and these images go some way to showing why. *John Tucker*

John McLaughlin: From Miles And Mahavishnu To The 4th Dimension

Matt Phillips

★★★

Rowman & Littlefield, £27.95

ISBN 9781538170946, 280 pages

Convincing argument for guitarist's standing as the one true god of fusion

The rare artist whose work is as deep as it is broad, John McLaughlin demands a sharp mind and no small amount of commitment from fans and collaborators alike. Matt Phillips, a former jazz catalogue manager at Universal Music Group and an accomplished drummer in his own right, is the perfect guide through McLaughlin's byzantine discography, his training enabling him to keep pace with the guitarist's baffling mastery of time signatures, and his passion earning the trust of anyone still reeling from those early Mahavishnu Orchestra flights. Despite a clear love for his subject, Phillips isn't afraid to criticise: missteps and dull performances are addressed throughout a breakdown of McLaughlin's career which nods to his early session work and extracurricular activities (Miles Davis, The Tony Williams Lifetime) but largely sticks to projects of his own devising, for which "fusion" seems an inadequate shorthand. Taking an album-by-album approach allows readers to go at their own pace, though Phillips never loses sight of the wider picture. Drawing connections across decades, groups and recordings, he sketches a portrait of an artist the complexity of whose music is matched by the conceptual ideas and the spiritual and cultural pursuits that inform it. *Jason Draper*

Simply Tina: Tina Turner

Paul Cox

★★★★

Omnibus Press, £25

ISBN 9781915841186, 144 pages

Snapping a superstar

Photographer Paul Cox first captured Tina Turner during her 1983 comeback performance on cult television show *The Tube*. The singer was so taken by his photos that she asked him back: he went onto photograph Turner for the next 20 years and the pair became life-long friends.

Simply Tina gathers unseen images from Cox's extensive archives as a tribute to Turner, who died earlier this year. It's a thoughtful collection that captures her journey from releasing the multi-platinum *Private Dancer* through to her later, commanding grasp of the charts after staging one of the greatest comebacks in music history.

A warm picture of her with a young Annie Lennox opens the collection, alongside ones of Turner behind the scenes on the video shoot for Private Dancer. The early images tenderly capture her simultaneous excitement and anxiety after leaving Ike and the Revue while shots of Turner onstage in the 90s show what a sheer force of nature she was live. Images with David Bowie are a highlight and capture Turner at the height of her solo success.

There are plenty of emotive images here that subtly hint at what Turner had to overcome in her lifetime at the hands of men. It makes the image of a smiling Turner at the book's close all the more poignant: it's a portrait of a woman who succeeded entirely on her own terms. *Elizabeth Aubrey*

These Things Happen: The Sarah Records Story

Jane Duffus

★★★★

Tangent Books, £40

ISBN 9781914345272, 464 pages

Post-C86 Bristolian DIY hub brought vividly back to life

"Sarah was a record label that signed the acts no major label would touch but who you wanted to hear," explains writer Jane Duffus in her extensive biography of the defiantly anti-corporate 'cutie' indie label. "It was your secret world and it was located in the heart of Bristol." Formed by couple Clare Wadd and Matt Haynes, and active between 1987 and 1995, Sarah was home to such post-C86 cult favourites as The Field Mice, The Orchids and Talulah Gosh spin-off Heavenly.

Appropriately, Duffus' book begins with a quote from her own diary, recounting the day her brother introduced her to Gosh – her gateway drug to Sarah, "Home to bands with funny names and anti-heroic song titles that generally lingered longer than the songs lasted" – as a 14-year-old in 1992. The label was an artefact of the John Peel-abetted era when 'indie' music was still about fostering a homespun connection with each fan, and long-time fan Duffus still has the correspondence to prove it.

Despite its description as an 'oral history', this substantial and comprehensive hardback reads like one long, extremely well-informed diary entry. It's laced with fulsome quotes from key players, fans and journalists, plenty of visuals, lots of relevant context about Bristol itself and the politics of the era and industry at the time, and a vivid recollection of the label's own impudent sense of humour. Fans will recognise it as a labour of love, and won't be disappointed. *David Pollock*

Films

Mutiny In Heaven: The Birthday Party

★★★★

Cargo Film (Cinemas)

Australian group take London and then Berlin; carnage ensues!

On one level, *Mutiny In Heaven* is a standard rockumentary about how bands used to rise to prominence before splitting up again. You know the score: school friends form band, band is championed by John Peel, band rises to prominence, band sacks drummer, band encounters smack, band dissolves in an internecine hullabaloo of egos. On another level, this is The Birthday Party, one of the most beautifully grotesque gothabilly groups ever to stalk the earth. Director Ian White maintains the energy required for such a live wire and degenerate rabble, fronted by a young, irresponsible, pirate-like Nick Cave. We get nearly the whole video of the Hieronymous Bosch-inspired 'Prayers On Fire' while some of the photographic evidence is a revelation (a teenage Cave with his trousers down; Cave's mother who shares his face), and where footage isn't available, the animator does a stylish job filling in the blanks. One wonders how long this film – premiering at the recent Doc'n'Roll festival – has been in gestation, given that the interviews with Cave and Mick Harvey appear to date from the late noughties, and Rowland S Howard no doubt earlier, but the fact it's finally with us after more than a Pinteresque pause is to be celebrated uproariously with tankards. *Jeremy Allen*

John Lennon: Murder Without A Trial

★★★

Streaming on Apple TV+

Solid study of a shocking crime, covering all conceivable bases

There's been no shortage of films about the tragic events of 8 December 1980, and their aftermath, but this three-part documentary is the first major production to appear since the passing of a notable landmark. Since February 2021, Mark Chapman has been behind bars longer than John Lennon was alive, and his continued incarceration (pragmatically, for his own protection) is one of several strands explored.

Propelled by a sombre Kiefer Sutherland narration over a total of two hours' running time, we hear from the cabbies, cops and Dakota Building doormen who interacted with Chapman on the fateful night in the first episode's pulp-ish melodrama. The second episode is less satisfying; a hotchpotch of conspiracy theories about puppet masters and mind control that shoehorns John Hinckley's 1981 attempted assassination of US president Ronald Reagan into the mix.

Co-directors Nick Holt and Rob Coldstream are on firmer footing in the last instalment, focusing on Chapman's regrets and resignation to the fact he'll probably die in prison (to date he's had 12 unsuccessful parole hearings). Every expected box is ticked along the way, even if there's ultimately nothing new to reveal. *Terry Staunton*

SCALA!!!

★★★★

Cinemas

Meticulous and fun documentary celebrating the notorious cinema

A hedonistic hotbed of forbidden films, the Scala cinema was emblematic of lifestyle rather than a particular location. The documentary unveils the lesser-known pre-King's Cross period of the Scala Club on Tottenham Street, where it was launched as a repertory house in 1978. It's the latest incarnation on Pentonville Road that encompassed the most bizarre happenings and featured the most daring films, including that of Derek Jarman, Russ Meyer and David Lynch. Directors Ali Catterall and Jane Giles diligently detail the King's Cross-era of the Scala, starting from the opening night with *King Kong*, emblematic of the building's former purpose (as a primatorium), to the curtailment and closure triggered by the screening of the banned *Clockwork Orange*.

A crowdfunded affair initiated by insiders such as Giles, who was the Scala's programme manager, it certainly meets the expectations of the fans and creates a multidimensional image of the place, dangerous, tough, revelatory and otherworldly at once. Stories about the rumbling sounds of the underground and cats in residence add gothic charm. Starring dozens of former workers as well as Scala regulars (Douglas Hart, Adam Buxton, Peter Strickland, Jah Wobble to name a few), the 90-minute film tells the story of how the "leftfield Narnia" nurtured anti-establishment Britain. *Irina Shtreis*

The Ruby Cord Live

Richard Dawson

★★★★

Domino DOMDVD 007 (DVD)

Lightning in a bottle captured

Back in Spring 2023 Richard Dawson and band staged a short run of performances of his latest album – 2022's *The Ruby Cord*, an ambitious post-rock/prog-folk collection set sometime in the near-future when VR has become so commonplace that the subjects of the album flit between realities. The demanding nature of the performance – opening track The Hermit runs to over 40 minutes on record – means that the shows were possibly the last time Dawson stages a near-complete performance of the album.

Luckily director James Hankins (also responsible for the short film that accompanied The Hermit) was on hand to record an elegantly shot and edited performance at St George's Bristol for posterity. Hankins opts for a no-frills approach, putting the viewer among the players, all the better to capture the brilliantly nuanced performances.

The Ruby Cord Live begins with Dawson onstage alone, easing into the meditative wonder of The Hermit before being joined, *Stop Making Sense* style, by bandmates one by one. Almost imperceptibly the sound fills out, adding drums, violin, harp, and keys, with band members adding vocals until the song reaches its transcendent final chorus.

Elsewhere, they cut loose – there's a heavy wildness to The Fool that overspills into a brilliantly free freak out; the spare and delicate Museum becomes a krautrock stomper; and, on Ogre, Dawson rises from his chair to stomp about, playing gnarled riffs and howling for a thrilling finale. *Jamie Atkins*

Singles

Dave Davies Father Christmas EP *Red River Entertainment BFD 575 LP*

Funny how things work out. Given the size of their catalogue, it seems unlikely that Father Christmas, their punky little mid-70s tale of seasonal niceties gone wrong, should have become one of The Kinks' most-covered and best-known songs. Here it is again, delivered with no little fire and finesse by Brother Dave, who proves quite a punk vocalist. All four quarters within this seasonal 12" are previously available live versions from different gigs in 2000 and 2003, but form a very decent whole. Who's Fooling Who is chunky-punky boogie; Imagination's Real (my apostrophe) squirts along nicely with a sizzling guitar solo, and Love Me Til The Sun Shines, penned by Dave for the flip of his wryly pathos-laden 60s smash Death Of A Clown, offers the ambiguity and non-committal attitude Brer Ray specialised in on the likes of See My Friend. Despite my lack of interest in live recordings, this comes across as refreshingly direct, highly accomplished and vigorous, and if a better seasonal single surfaces this year, I'll be amazed.

Sleaford Mods More UK Grim *Rough Trade RT 0436 T*

The Pet Shop Boys of the trashed council estate bring us hitherto-unheard explorations of the shit we wade through daily. Six tracks throb through this pink 12". Old Nottz confronts the way the Sleafs' own life is changing and the attacks they face in a world where everyone has the means and will to cut everyone else down. Here in two mixes, its idiosyncratically primitive synth and beatbox sound oddly resembles the original theme music for *Peep Show*; the second mix has a regretful, poignant vibe that few casual listeners might consider this pair capable of delivering. "Lead" track Big Pharma gets tangled in the Gordblimian knot that is capitalism, paranoia 2023-style and conspiracy theories. PO Crazeh is a bleeping grin through the wasted life, wasted both in a stoned sense and how politicians don't care if your life is wasted, and My 18 Hour Girdle appears to nervily compare the emotional restrictions men place on themselves with the cruel beauty regimes women have gone through to please them, recounted over a massive breakbeat.

Johnny Moped Lockdown Boy/The Other Side *Damaged Goods DAMGOOD 605*

Blue vinyl, in honour of Sir Moped's 70th; there were copies in red available at his November birthday gig at the 229 Club. Wow, the embodiment of punk is 70; maybe older still, considering the late and unique Vi Subversa died aged 80. You wouldn't mistake Lockdown Boy for any other band; the unrotten Johnny's voice retains all its original character, despite the fraying of time. Here, he's fed up with being shut in during Covid, desperate to do what he lives for: make a rock'n'roll noise for the people. He's not miserable, though: this tune is a big, swaggering delight. The Other Side is a brief, meandering psychedelic guitar piece with studio chat, subtle as a feather falling; at the end, to remind us who they are, there's a blast of pure punk that's astonishingly tight. If it's a track in itself, I'd love to hear it. Happy birthday, Johnny Moped; you've never lost your (Yamaha) Fizzy-ness.

Wild Billy Childish & CTMF Traces Of You/Demo Version *Spinout Nuggets SN 100*

Spinout Nuggets hit 100 releases with Billy Childish: who else? His rawness is here, the blaring tremolo guitar, the slightly ponderous beat that nonetheless drives it along, the sense that it'll take as long as it needs to to express itself, but Billy's not the singer; it's Julie Hamper's job and she wrote the song. Ms Hamper comes over like she's singing in a Red Bird group, but few Red Bird releases would have dared to be as gritty as Traces Of You. The demo cut, also present, is much shorter, a tad fiercer, with an unpolished appeal all its own. I'd love to hear Billy producing a 60s-style girl group: it's like all the elements of early 60s rock'n'roll live within him, filtered through the sensibility of the modern man.

Even As We Speak John Peel Session 16.02.92 *Precious PRE 033*

Even As We Speak John Peel Session 20.02.93 *Precious PRE 034*

Even As We Speak arrive on Precious 10" vinyl. There's one sweet difference between the sleevenotes on the 1992 session and most of the stories printed on the label's other releases: they got to hang out with Mr Ravenscroft. Self-confessed "nonconformist young punks" from Sydney, EAWS sound more like happy indie youths, as the head-nodding Falling Down The Stairs from the 1992 sessions makes clear, even if Matt Love's guitar is unusually hyperactive for the genre. Mary Wyer's vocals should have made her a star: she brings a palpable intimacy to Stay With Me, and her tenderness rises over the band's deliberately murky sound with some ease on the lilting waltz that makes up much of Sailor's Graves. The 1993 session offers a little more mixing clarity, despite the halo of reverb lingering around Blue Eyes Deceiving Me, an alluring Matt Love song worthy of more exposure. But they're not at all predictable: there's even a techno track here in The Revenge Of Ella May Cooley, albeit one also built for country line-dancing *and* apparently intended to sound like The Ventures.

The Syn Created By Clive/I'm Following You *Top Sounds TS 45 004*

Legendary Yes precursor band (Chris Squire, Pete Banks), whose original Deram singles attract proper money, have the demo of their debut single plus an unreleased tune stamped onto 7". Created By Clive is a bit wackier than the original, with Steve Nardelli coming on more street than he does on the released version, though also very English and posh, like a jumped-up little git. The song is funny, sarcastic, whimsical, and more than a little snotty: "I need love like you need a mirror and a powder puff," he sneers. Nice. The otherwise unheard flip is faster, more straightforward, like a beat band finding its freakbeat feet. It comes with a repro Decca promotional card. Shame Decca didn't promote it more than that, because it sounds top to me.

The Still Brothers Featuring Marina B I Wanna Be With You/Sungalz *Lewis Recordings LEWIS 11537*

A delicious funky shuffle-beat is quickly joined by mellow 70s electric piano; your ears prick up. Marina B arrives, singing in tones that suggest she doesn't need to fuss when she's telling you she wants to be with you, like it's the way nature planned it. That reference to the Four Tops' classic is deliberate, because like their song, this has a warm glow about it and idly rides just a couple of chords. It's all about the groove and it sure is groovy. Sungalz maintains the lazy vibe, a beat purring along, occasional touches of reversed guitar, and Ms B delivering the lyrics like she's flopped on a bed with the sun pouring through French windows, letting the afternoon float by while she daydreams. It's like summer in winter, people. Love it.

Jetstream Pony Sixes And Sevens/Into The Sea *Spinout Nuggets SN 102*

This is (probably) a new term for you: schrammelig. The blurb with this 45 from a Brighton band with German and Kentish connections describes schrammelig as rough or unrefined music but that doesn't fully describe the warmth and grace of this band's eighth single. Nor does it suggest the gleaming, almost-shoegaze guitars that soar into the distant horizon on Sixes And Sevens, like a hot bath of sound. There's a suggestion of Lush here, and the straightforward stance of singer Beth Arzy is straight out of the best mid-80s indie. Into The Sea is more post-punk, with Shaun Charman's voice adding a darker atmosphere, amid guitar riffs in a sightly sour tone that resembles that of Don't Fear The Reaper. Loads going on here. Their back catalogue offers six years of releases; this makes you want to explore them.

Ian McCann

BRAIN FOOD

The best singles of 2023 – as heard on this page!

Mozart Estate Relative Poverty *Cherry Red/West Midlands*
Diablofurs Dream Skies *Punk Fox*
Thundercat & Tame Impala No More Lies *Brainfeeder*
Tot Taylor Monster Ravin' Looney *The Campus*
Thee Kavaliers Congregation For Anti-Flirts Inc *Hyperloop*
Special Interest & Mykki Bianco Midnight Legend *Rough Trade*
Bacao Rhythm & Steel Band How We Do *Big Crown*
Gina Birch Wish I Was You/No Love *Third Man*
Nasser Bouzida The Lynx *Spinout Nuggets*
Les Thanes Heed The Warning EP *Disques Rogue*

Ian McCann
Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

MAMMOTH RECORD FAIR
READING

VinylRecordCollectorsFair

READING UNIVERSITY STUDENTS UNION
Sunday January 21st
Sunday March 17th & Monday May 27th
Shinfield Road, RG6 6EH
-- 45th Year -- Reading is 70 mins from London by car (M4) or 20 mins by rail from Paddington

UK's biggest one-day Record Fair 160 tables (9am–3pm) - entry £4

CHIPPENHAM	FROME	BATH	SOUTHAMPTON	NEWBURY	CHRISTCHURCH	ANDOVER
Saturdays	Sundays:	Saturday	Saturdays:	Saturday	Saturday	Saturday
December 2nd	December 10th	December 16th	December 30th	January 6th	January 13th	February 3rd
& January 20th	& January 28th	Guildhall	& January 27th	Saint Nicolas	Druitt Hall	The Lights
The Citadel	The Cheese & Grain	High Street	The 1865	Church Hal	High Street	West Street
Bath Road	Market Yard BA11 1BE	BA1 5AW	Brunswick Square	West Mills	BH23 1AB	SP10 1AH
SN15 2AB	(THE BIG SOUTH-WEST FAIR 65 X 6FT TABLES)		SO14 3AR	RG14 5HG		

USR RECORD FAIRS sid@usrfairs.co.uk ☎ 07788 800141. usrfairs.co.uk (all fairs except Reading and Frome 10-4pm)

Vinyl Daze Record Fairs
Record & CD Fairs Across the South West & Wales

Most fairs 10am-3pm (unless otherwise stated on website). Admission £1
Facebook/Instagram @vinyldazerecordfairs, vinyldazerecordfairs@btinternet.com
Please check www.vinyldazerecordfairs.co.uk for any updates prior to travelling

WESTON-SUPER-MARE Saturday 2nd December, The Stable, 3-6 Wadham Street, BS23 1JY
ABERGAVENNY, Saturday 9th December, Castle Street Methodist Hall, NP7 5EG
GLOUCESTER Saturday 6th January, St Mary de Crypt, Southgate Street, GL1 1TP
CIRENCESTER 13th January, Ashcroft Church Hall, Ashcroft Road, GL7 1RA
CARDIFF Sunday 14th January, St Mary's Church Hall, Whitchurch, Cardiff, CF14 2EA
TAUNTON Saturday 20th January, Comeytrowe Community Hall, Pitts Close, TA1 4TY
CHEPSTOW Sunday 21st January, The Palmer Centre, Place De Cormeilles/ High Street, NP16 5LH
NEWPORT Sunday 28th January, The Dolman Theatre, Emlyn Walk, NP20 1HY
CAERPHILLY Saturday 3rd February, Twyn Com Centre, Twyn Square, 1 The Twyn, CF83 1JL
ABERGAVENNY Saturday 10th February, Castle Street Methodist Hall, NP7 5EG
HEREFORD Saturday 17th February, Baptist Church, Commercial Road, HR1 2BP
PENARTH Sunday 18th February, St Cyres School, Sully Road, CF64 2XP

HI-FI SOUND FROM OLD RECORDS!

'RECORD RESTORER'
KILLS THE EFFECT OF SCRATCH, CRACKLE & HISS!

- INSTANT AUDIBLE RESULTS
- SAFE FOR ALL RECORDS
- EASY TO APPLY

Specially Formulated cleaner removes irritating effects of Surface Noise. Essential for all collectors, music lovers and record dealers.

KIT RESTORES 100 LPs or 250 45s

No quibble MONEY-BACK guarantee you will HEAR the difference!

£10.99 +p&p
SAVE with Kits +1

Order by cheque/PO, telephone or on our web site

ELECTROTEC, Welsh Harp, Leighton, Powys SY21 8JB
Tel: 07712 394991 & 07720 202176 www.recordrestorer.co.uk

Premier Record Fairs North
☎ 07882 809056 premierfairs.co.uk Open 9am till 4pm.

MANCHESTER
Saturday 2nd Dec
Sashas Hotel
Tib St./Oldham St. M4 1SH

TODMORDEN
Sunday 3rd Dec
Todmorden Market
Burnley Rd. OL1 45LJ

BURNLEY
Saturday 9th Dec
Market Hall (food hall)
Curzon St. BB11 1BB

SKIPTON
Sunday 10th Dec
Town Hall, High St. BD21 1AD

KENDAL
Saturday 16th Dec
Parish Rooms, Kirkland LA9 4AD

CLEETHORPES
Sunday 17th Dec
Marine Hall, Grimsby Rd.
DN35 8AH

MANCHESTER
Saturday 6th Jan
Sashas Hotel, Tib St./Oldham St.
M4 1SH

LIVERPOOL
Sunday 14th Jan
Liner Hotel, Lord Nelson St. L3 5QB

Free Entry (unless otherwise stated)

HEYDAY

MAIL ORDER
BOX 131, 548 – 550 ELDER HOUSE,
ELDER GATE,
MILTON KEYNES, MK9 1LR
TEL: 01908 663 459
e-mail: nick@heyday-mo.com
website: www.heyday-mo.com

COMPACT DISK

AGITATION FREE / MOMENTUM New album £16.99
BEVIS FROND / AN INTRODUCTION TO... On FdM. 16 tracks incl. unreleased cuts. ..... £ 8.00
CAREY BLYTON WITH PETER HOWELL & BBC RADIOPHONIC WORKSHOP / DOCTOR WHO - REVENGE OF THE CYBERMEN Television soundtrack. From season 12, 1975. ..... £12.99
JOHNNY BURNETTE & THE ROCK 'N' ROLL TRIO / SAME – EXPANDED EDITION Both of their album plus bonus material recorded by Johnny & Dorsey solo or as a duo. £10.99
MARY DELOATCH a.k.a. MARYLYN SCOTT / SHE GOT WHAT HER DADDY LIKES 21 tracks, her complete output. Rare R&B sides. £10.99
GURU GURU / THE IUNCRTEDIBLE WORLD OF New album. £12.99
ALVIN LEE / LIVE IN VIENNA Reissue of 1994 concert. £12.99
MISSISSIPPI MACDONALD / DO RIGHT SAY RIGHT (+5) Deluxe reissue of 2021 UK blues album. The new voice of British soul-blues. £12.99
KEFF McCULLOCH / DOCTOR WHO – TIME AND THE RANI Television soundtrack from season 24 (1987). £12.99
STICK McGHEE / THE SPO-DEE-O-DEE MAN 1946 – 1960 CD Rock 'n' Roll/Blues guitarist and songwriter. £10.99
DAVID McWILLIAMS / REACHING FOR THE SUN (2CD) Major Minor anthology 1967 -69.53 tracks. £17.99
OUTLAWS & MIKE BERRY / POPPIN' AT 304 The Joe Meek productions 1961 – 62. ..... £10.99
RAINBOW CHASERS / WRITTEN IN THE STARS Compilation of the best of their three albums. Ashley Hutchings project. £12.99
V.A. / BOB STANLEY & PETE WIGGS PRESENT INCIDENT AT A FREE FESTIVAL 20 tracks. The heavier side of the early 70s. Deep Purple, Andwella, Hawkwind & more. £12.99
V.A. / WILD AND WHAMMY GUITARS – THE BLUES FRETBOARD MASTERS Influential guitar stylings – Magic Sam, Buddy Guy, Albert Collins and many more! £10.99
MIKE WESTBROOK / LIVE 1972 50th anniversary reissue. Mastered by Jon Hiseman. £12.99
WIZZARD / THE SINGLES (2CD) 22 tracks. Detailed liner notes. £14.99
MIKE ZITO & ALBERT CASTIGLIA / BLOOD BROTHERS : LIVE IN CANADA Energetic blues riffs recorded at Blue Frog Studios In White Rock, British Columbia. £11.99

VINYL

MARK ERIC / A MIDSUMMER'S DAY DREAM LP 1969 L.A. soft pop rarity. £22.99
FISHHEADS / LOBSTER BASQUE REPLICA (LP + CD) On FdM. Features members of Astralasia, Anton Barbeau, Icarus Peel & Simon House. CD features extra material. £21.00
ALBERT KING / TRAVELIN' TO CALIFORNIA LP Reissue of debut album. 180g vinyl. Includes 4 bonus tracks. £17.99
MUDDY WATERS / SINGS THE SONGS OF BIG BILL BROONZY LP 180g reissue with 5 bonus tracks. £17.99
SEEDS / SAME (2LP) Deluxe vinyl edition in gatefold sleeve with booklet. £25.99
SENDELICA / MAN, MYTH & MAGIC (2LP) On FdM. New album. Colour vinyl. £25.00
V.A. / BOB STANLEY & PETE WIGGS PRESENT INCIDENT AT A FREE FESTIVAL (2LP) 20 tracks. The heavier side of the early 70s. Deep Purple, Andwella, Hawkwind & more. £26.99
V.A. / KEB DARGE PRESENTS THE BEST OF ACE ROCKABILLY LP 14 tracks. Glen Glenn, Jimmy Johnson, Hal Harris, Gene Terry and others. £18.99
ROBERT PETE WILLIAMS / FREE AGAIN LP 180g reissue with 1 bonus track. Blues. £17.99

POST/PACKING UK: CD/2CD/7"/DVD £1.90 first then 55p after / Multiple CD/DVD Sets £3.85 first, then £0.55 after / LP £3.65 first then £0.55 after. Double LP £4.00
Cheques/P.O.'s payable to Heyday Mail Order. Please include telephone number.
Please include SAE/IRC if requiring information by post ..Thanks.

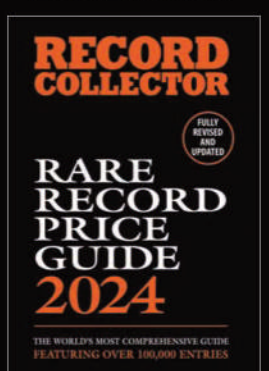
MasterCard VISA Maestro

Leeds Record Fair

Saturday 9 December

80 tables of records in 2 halls
10am - 4pm Free admission

BUY NOW



www.rarerecordpriceguide.com

RC Stockists

Have our readers coming through your door!

Call on 020 8752 8172 or email stockists@metropolis.co.uk for more information or to sign up today!

SOUTH EAST

101 Collectors Records – 'Established in 1991. Now under new management. Buying and selling new and second hand vinyl and cd's. Stock a range of quality artist merchandise in store.' **101 West Street, Farnham, GU9 7EN.** Tel: 01252 734409. richard.101collectorsrecords@hotmail.com www.101collectorsrecords.com

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF.** Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE**. Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Sounds Original, Ealing

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER**. Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Stylus Records, Lichfield

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

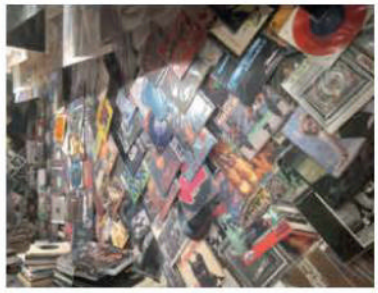
Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

Shop Of The Month: Rubber Soul Records – Hanley, Stoke-On-Trent



Rob Barrs is a lifelong record collector who has been involved in record retailing for many years – and is very complimentary about *Record Collector*! **Steve Burniston** hears his story. And here's hoping he gets hold of a copy of that elusive Buckingham Nicks album…

Tell us about your shop's history and the kind of music you sell.
I served my apprenticeship doing the late Chris Savory Record Fayres, who used to run record fayres around Staffordshire/Cheshire/Shropshire etc from the mid- to late 70s before the internet/ price guides. Then opened a store in Stoke market before going onto a shop in Stoke Town. We stock most genres and try to keep prices sensible, conscious that most people are probably skint at the moment and the need to try [and] get people out using the high street.

How do you explain the continued interest in CDs?
I don't sell many CDs… but speaking to customers the word on the street is that because new vinyl is so expensive, people are turning to CDs and tape cassettes as they are still fairly cheap and physical.

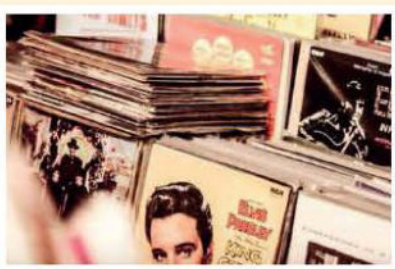
What is the best box set of music you have ever seen?
I love box sets: the packaging, booklets. I love the Elektra box set *[Forever Changing: The Golden Age Of Elektra Records – 1963-1973]*. It's beautifully packaged, a stunning piece.

And what are the most popular artists/genres with your regular customers?
Stoke is a strong soul city so soul is popular as well as metal – some would disagree but there's still life in 50s rock'n'roll etc.

Tell us about some interesting rare records you have sold in recent years.
Like most stores, I've had a few decent bits over the years but to be honest I get the biggest buzz when a youngster buys their first record – that could be a sub-£10 LP or a 50p single. Hopefully, they enjoy the journey and support other record stores. It keeps the game going. We all remember buying our first record.

What is the one impossibly rare record you would love to get?
The majority of the big-ticket stuff has probably enjoyed a reissue over the years so I know it's nice having the original, but the music is more attainable than it's ever been. I can't find my Buckingham Nicks album [1973's *Buckingham Nicks*], so I'd like that back.

Rubber Soul Records, 19, Marsh Street South, Hanley, Stoke-On-Trent ST1 1JA rubbersoulrecords@hotmail.co.uk



NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

Vinylucky, Singapore

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: JANUARY 2024 (on sale 28 DECEMBER)
Deadline for submitting adverts (Listings & Classified): Monday 4 DECEMBER
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: FEBRUARY 2024 (on sale 25 JANUARY) Deadline: Tuesday 2 JANUARY

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, BORDON, GU35 9AX
Tel: 01420 472432. Mob: 07598 150897.
Email: davesanders2003@hotmail.com
POSTAGE: SINGLES/EPs £2.50 FOR FIRST THEN 25p EACH ADDITIONAL. LPs £4.50 FOR FIRST THEN £1.50 EACH ADDITIONAL. ALL RECORDS HAVE FULL MONEY BACK GUARANTEE.
SINGLES

ANIMALS, House Of The Rising Sun (Col. DB7301) M 4.50
BEACH-NUTS, Out In The Sun (London HL9988, Demo) M 20.00
BEATLES, I Want To Hold Your Hand (Parl. R5084) M 8.50
BEATLES, I Feel Fine (Parl. R5200) M 8.50
BEATLES, Day Tripper (Parl. R5389) EX 6.50
BEATLES, We Can Work It Out (Parl. R5389) EX 6.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 6.50
BEATLES, Yellow Submarine (Parl. R5493) EX 6.50
BEATLES, Eleanor Rigby (Parl. R5493) EX 6.50
TONY BELLUS, Robbin' The Cradle (London HL8933) EX 25.00
BOYS, Polaris (Parl R5027) EX 9.50
JOHN BROMLEY, What A Woman Does (Polydor 56244) EX 15.00
JAMES BROWN, I Got You (Pye Int. 7N25350) EX 9.50
TONY BRUNO, What's Yesterday (Capitol CL15534, Demo) M 40.00
JOHNNY BURNETTE, God Country & My Baby (London HLG9453) M 17.50
ROY "C", Shotgun Wedding (Island WIP273) EX 7.50
ROY "C", Twistin' Pneumonia (Ember EMBS230) EX 9.50
CADILLACS, Peek-A-Boo (Tri-London HLJ8786) VG 12.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) M 37.50
RAY CATHODE, Time Beat (Parl. R4901) M 15.00
KENNY CHANDLER, Heart (Stateside SS166, Demo) M 9.50
CHIMES, Once In A While (London HLU9283) EX 15.00
JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269) EX 9.50
CLOVERS, Love Potion No. 9 (Round London HLT8949) EX 20.00
EDDIE COCHRAN, Weekend (London HLG9362) EX 6.50
EDDIE COCHRAN, Sweetie Pie (London HLG9196) M 30.00
COOKIES, Girls Grow Up Faster Than Boys (Colpix PX11020) M 22.00
SUZY COPE, Juvenile Delinquent (HMV POP941, BBC Library) M 20.00
BOB CORT, Mule Skinner Blues (Decca F11256) EX 6.50
DAVE "BABY" CORTEZ, Deep In Heart Of Texas (London HLU9126) EX 9.50
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189) EX 25.00
CRESTERS, I Just Don't Understand (HMV POP1249) M 20.00
CRESTS, The Angels Listened In (London HL8954) EX 27.50
CRESTS, Step By Step (Top Rank JAR372) EX 12.50
ARTHUR "BIG BOY" CRUDUP, My Baby Left Me (RCA 1401, Demo) VG 17.50
CRYSTALS, I Wonder (London HLU9852) EX 27.50
JOHNNY CYMBAL, Teenage Heaven (London HLR9731) EX 9.50
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255) M 9.50
TROY DANTE, Behold (MCA MU5003, Demo) EX 7.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737) EX 15.00
ALAN DAVID, I Want So Much To Know You (Decca F11956, Demo) M 12.50
SPENCER DAVIES, Time Seller (Fontana TF854) EX 9.50
DAVISON BROTHERS, Journey Of Love (Philips PB1053) EX 45.00
DAVE DEE DOZY MICK & TICH, You Make It Move (Font. TF630) M 7.50
DERRINGERS, True Love True Love (Capitol CL15189, Demo) EX 12.50
RAY DEXTER, The Coalman's Lament (Decca F11538) EX 20.00
LEE DIAMOND & CHEROKEES, I'll Step Down (Fontana H310) EX 5.50
CHARLES DICKENS, That's The Way Love Goes (Pye 7N15887) EX 17.50
BO DIDDLEY, Say Man Back Again (London HLM9035) VG 25.00
DION & BELMONTS, Where Or When (London HLU9030) EX 17.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280) EX 30.00
FATS DOMINO, Wait And See (Tri.London HLP8519) EX 7.50
FATS DOMINO, Three Nights A Week (London HLP9198) EX 6.50
FATS DOMINO, Whole Lotta Lovin' (Tri, London HLP8759) M 20.00
FATS DOMINO, Be My Guest (London HLP9005) EX 3.50
FATS DOMINO, What A Price (London HLP9301) EX 6.50
FATS DOMINO, Jambalaya (London HLP9520) EX 4.50
FATS DOMINO, What A Party (London HLP9456) M 7.50
DONOVAN, Hurdy Gurdy Man (Pye 7N17537) EX 6.50
DRIFTERS, There Goes My Baby (Tri-London HLE8892) VG 9.50
DUANE EDDY, Cannonball (Tri-London HL8764) EX 6.50
DUANE EDDY, The Lonely One (Tri-London HLW8821) M 7.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389, Demo) EX 9.50
DUANE EDDY, Guitar Man (RCA 1425, Demo) M 12.50
DAVID EDE & THE GO MAN GO MEN, Last Night (Pye 7N15370) EX 12.50
DAVID EDE, Twistin Those Meeces To Pieces (Pye 7N15417) EX 9.50
ESSEX, Easier Said Than Done (Col. DB7077) M 9.50
MAUREEN EVANS, Paper Roses (Oriole CB1550) EX 6.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 9.50
PAUL EVANS, Midnite Special (London HLL9045) M 20.00
EVERLY BROTHERS, I'll Never Get Over You (W. Bros WB5639, Demo) EX 9.50
EVERLY BROTHERS, Bowling Green (W. Bros WB7520) EX 6.50
FARAWAY FOLK, Shadow Of A Pig (Tabitha TAB3) M 9.50
CHRIS FARLOWE, Out Of Time (Immediate IM035) EX 4.50
EUGENE FERRIS, There Was A Smile In Your Eyes (Planet PLF112, Pc) EX/EX 22.00
F.F. & Z., Everybody Get Out Of Bed (CBS 8163) M 15.00
WAYNE FONTANA & MINDBENDERS, Hello Josephine (Font. TF404) EX 12.50
FRANKIE FORD, If You've Got Troubles (London HLP9222) EX 12.50
FORTUNES, Loving Cup (United Artists UP221, Demo) EX 12.50
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol) EX 45.00
BOBBY FREEMAN, Betty Lou Got New Pair Shoes (Tri-Lon. HLJ8721) EX 30.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523) M 15.00
BILLY FURY, Beyond Shadow Of A Doubt (Parl. R5658) EX 30.00
GALLANTS, The Man From U.N.C.L.E. (Capitol CL15408) M 12.50
GEOFFGODDARD, Girl Bride (HMV POP938) EX 19.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
GONKS, Gonk Song (Decca F11984, Demo) EX 20.00
CHARLIE GRACIE, Fabulous (Gold Parl. R4313) EX 30.00
BOBBIE GRAHAM, Skin Deep (Fontana TF521) M 15.00
GERRY GRANAHAN, It Hurts (Top Rank JAR262) M 9.50
GRAZINA, Stay Awhile (Give-A-Disc LYN568/569, Flexi) EX 5.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397) EX 12.50
JET HARRIS, Big Bad Bass (Decca F11841) M 6.50
HEINZ & WILD BOYS, Digging My Potatoes (Col. DB7482, Demo) EX 35.00
HI-LITERS, Dance Me To Death (Mercury AMT1011) EX 95.00
HILLTOPPERS, Only You (Gold Tri-London HLD8221) VG 9.50
HILLTOPPERS, Marianne (Tri-London HLD8381) EX 9.50
HIPPIES, Memory Lane (Cameo Parkway P863) M 15.00
BUDDY HOLLY, Peggy Sue Got Married (Tri-Coral Q72376) EX 17.50
BUDDY HOLLY, Listen To Me (Coral Q72288) EX 8.50
BUDDY HOLLY, Reminiscing (Coral Q72455) EX 6.50
BUDDY HOLLY, What To Do (Coral Q72469) EX 8.50
BUDDY HOLLY, You've Got Love (Coral Q72472) M 20.00
HONDELLS, Little Honda (Mercury MF834) M 20.00
HUNTERS, Teen Scene (Fontana H276) EX 9.50
KRIS IFE, Wherever You Are (Bumble GE122) M 15.00
IVY THREE, Yogi (London HLW9178) EX 7.50
JACKSON BROTHERS, Tell Him No (Tri-London HLX8845) EX 17.50
JAGUARS, Opus To Spring (Impression IMP101) M 27.50
JAMIES, Summertime Summertime (Col. DB4885) EX 12.50
JAN & DEAN, Surf City (Liberty LIB55580) M 7.50
JAN & DEAN, A Sunday Kind Of Love (Liberty LIB55397, Demo) EX 15.00
JARMELS, Little Lonely One (Top Rank JAR560) EX 20.00
ELTON JOHN, Lady Samantha (Philips BF1739) VG 17.50
BETTY JOHNSON, Dream (Tri-London HLE8678) EX 9.50
DAVE JUSTIN, Everybody's Gone Home (Polydor 56221) EX 7.50
JOHNNY "K", Lemonade (Fontana TF408) EX 7.50
KALASANDRO, Chi Chi (W. Bros WB13) EX 7.50
AMORY KANE, Reflections Of Your Face (MCA MU1036) EX 9.50
DAVE KAYE, In My Way (Decca F12073, Demo) M 25.00
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 6.50
B.B. KING, Rock Me Baby (Ember EMBS196) EX 17.50
BEN E. KING, Tears Tears Tears (Atlantic 584106) EX 9.50
DANNY KING, Pretty Things (Col. DB73456, Demo) M 37.50
RAMONA KING, It's In His Kiss (W. Bros WB125) EX 17.50
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279) EX 12.50
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064) EX 7.50
ALAN LAKE, Good Times (Ember EMBS278) EX 5.50
ALAN LANCASTER, San Francisco Street (Polydor 56215) EX 9.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker) EX 8.50
LAURA LEE, Love In Every Room (Col. DB8495, Demo) M 9.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780) EX 12.50
JERRY LEE LEWIS, Breathless (Tri-London HLS8592) EX 12.50
LITTLE ANTHONY & IMPERIALS, Tears On My Pillow (Tri-Lon. HLH8704) EX 25.00
LOVIN' SPOONFUL, Nashville Cats (Kama Sutra KAS204) EX 4.50
RIBIN LUKE, Susie Darlin' (Tri-London HLD8676) M 8.50
LULU, Let's Pretend (Col. DB8221) M 8.50
GLORIA LYNNE, I Wish You Love (London HLY9846, Demo) M 7.50
NEIL MACARTHUR, She's Not There (Deram DM225) EX 17.50
LONNIE MACK, Memphis (Stateside SS207) EX 15.00
MAN, Sudden Life (Pye 7N17684) EX 30.00
CARL MANN, Pretend (London HLS9006) EX 27.50
MARCELS, Heartaches (Pye Int. 7N25114) M 12.50
ERNIE MARESCA, Mary Jane (London HLU9579) M 25.00
ERNIE MARESCA, Rovin' Kind (London HLU9834, Demo) M 15.00
ERNIE MARESCA, Shout Shout (London HLU9531) EX 12.50
MAR-KEYS, Last Night (London HLK9399) M 15.00
MICKI MARLO, That's Right (Tri.London HL8481) M 15.00
JOHN MAYALL'S BLUESBREAKERS, Suspicion (Decca F12684) M 8.50
MERSEYBEATS, It's Love That Really Counts (Fontana TF412) EX 8.50
MESSENGERS, I'm Stealin' Back (Col. DB7344, Demo) M 9.50
MESSENGERS, When Did You Leave Heaven (Col. DB7495, Demo) EX 9.50
MIRACLES, I'm The One You Need (Tamla TMG584) VG 9.50
MONGRELS, My Love For You (Decca F12086) M 20.00
MOODY BLUES, Fly Me High (Decca F12607) EX 20.00
MOONTREKKERS, Night Of The Vampire (Parl. R4814) EX 22.00
CLYDE McPHATTER, Lovey Dovey (Tri-London HLE8878) EX 20.00
NERO & GLADIATORS, Czardas (Decca F11413) M 12.50
NERVOUS NORVUS, Ape Call (Gold London HLD8338) EX 40.00
NIRVANA, Pentecost Hotel (Island WIP6020) EX 17.50
PATSY ANN NOBLE, It's Better To Cry Today (Col. DB7148) M 6.50
NOBLEMEN, Thunder Wagon (Top Rank JAR155) M 12.50
NOCTURNES, Why Am I Treated So Bad (Col. DB8219) M 8.50
PARADE, The Radio Song (A&M AMS720, Demo) EX 15.00
PASTEL SIX, The Cinnamon Stick (London HLU9651) EX 12.50
PATTERSONS, I Can Fly (CBS 5083, Demo) EX 15.00
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214) VG 25.00
PINKERTON'S COLOURS, Magic Rocking Horse (Decca F12493) M 30.00
POETS, Now We're Through (Decca F11995) ex 15.00
BRIAN POOLE & TREMELOES, I Can Dance (Decca F11771, Demo) M 8.50
BRIAN POOLE & TREMELOES, Three Bells (Decca F12037, Demo) M 6.50
DUFFY POWER, Where Am I (Parl. R5169, Demo) EX 30.00
DUFFY POWER, Where Am I (Parl. R5169) EX 20.00
ELVIS PRESLEY, All Shook Up (Gold HMV POP359) VG 35.00
ELVIS PRESLEY, Hard Headed Woman (Tri-RCA 1070) EX 7.50
ELVIS PRESLEY, A Fool Such As I (Tri-RCA 1113) EX 7.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916) Pc EX/EX 9.50
ALAN PRICE, Sunshine & Rain (Decca F13017, Demo) M 9.50
RED PRICE COMBO, Theme From Danger Man (Parl. R4789) EX 22.00
RAINBOW PEOPLE, The Sailing Song (Pye 7N17624) EX 9.50
RAINDROPS, What A Guy (London HL9718) M 17.50
RAMRODS, Loch Lomond Rock (London HLU9355) EX 12.50
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067) M 9.50
REFERENDUM, Lost And Found (RCA 1973) M 15.00
REVELS, Midnight Stroll (Top Rank JAR235) EX 40.00
JODY REYNOLDS, Endless Sleep (Tri-London HL8651) EX 17.50
CLIFF RICHARD, Move It (Col. DB4178) EX 12.50
CLIFF RICHARD, High Class Baby (Col. DB4203, Demo Sticker) EX 17.50
RICK & SANDY, Creation (Decca F12311) EX 17.50
RICK & SANDY, Half As Much (Mercury MF843) M 9.50
RIVIERAS, California Sun (Pye Int. 7N25237) M 35.00
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187) EX 12.50
ROLLING STONES, Satisfaction (Decca F12220) EX 8.50
ROLLING STONES, Last Time (Decca F12104) EX 6.50
ROLLING STONES, Get Off Of My Cloud (Decca F12263) EX 7.50
RONNY & DAYTONAS, California Bound (Stateside SS367) M 20.00
ROUTERS, Sting Ray (W. Bros WB97, Demo) EX 8.50
ROUTERS, Big Band (W. Bros WB108, Demo) M 12.50
CRISPIAN ST. PETERS, Almost Persuaded (Decca F12596, Demo) EX 8.50
SAINTS, Husky Team (Pye 7N15582) EX 12.50
SALT 'N PEPPER, High Noon (London HLU9338) M 9.50
SASPERELLA, Spooky (Decca F12892, Demo) M 35.00
NEIL SEDAKA, The Diary (Tri-RCA 1099) EX 17.50
SHANGAANS, The Click Song (Col. DB7671, Factory Sample) M 8.50
DEL SHANNON, Stranger In Town (Stateside SS395) M 8.50
DEE DEE SHARP, Mashed Potato Time (Col. DB4818) EX 17.50
SHERMAN, If You Could Read My Mind (Pye 7N45131, Demo) EX 30.00
NANCY SINATRA, Sugar Town (Reprise RS20527) M 6.50
P.F. SLOAN, Sins Of The Family (RCA 1482) EX 7.50
SMOKE, My Friend Jack (Col. DB8115) M 27.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) M 8.50
SORROWS, Take A Heart (Piccadilly 7N35260) M 20.00
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) EX 12.50
BOB B. SOXX & BLUE JEANS, Zip-A-Dee-Doo-Dah (Lon. HLU9646) EX 12.50
BOB B. SOXX & BLUE JEANS, Not Too Young etc. (Lon. HLU9754) M 17.50
RINGO STARR, A Dose Of Rock 'n' Roll (Poly. 2001694) M 15.00
GARY STITES, Starry Eyed (London HLL9003) M 12.50
SURFARIS, Waikiki Run (Bruns. 05894) M 12.50
SWINGING BLUE JEANS, Do You Know (HMV POP1206) EX 9.50
SWINGING BLUE JEANS, Don't Go Out Into The Rain (HMV POP1605) EX 12.50
SYMBOLS, Best Part Of Breaking Up (President PT173) EX 8.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470) EX 35.00
T-BONES, Won't You Give Him (Col. DB7489) EX 25.00
TEMPTATIONS, Barbara (Top Rank JAR384) EX 20.00
THEM, Here Comes The Night (Decca F12094) EX 12.50
ART & DOTTY TODD, Chanson D'amour (Tri-London HLB8620) EX 9.50
NICK TODD, Tiger (Tri-London HLD8902) M 25.00
TOGETHER, Memories Of Melinda (Aurora 4278) VG 17.50
TOM & JERRY, Baby Talk (Gala GSP806) EX 35.00
TORNADOS, Early Bird (Col. DB7599) M 20.00
MITCHELL TOROK, Caribbean (Gold Tri-London HL8004) M 35.00
MITCHELL TOROK, Pledge Of Love (Tri.Brunswick 05657) M 9.50
TOTNAMITES, The Spurs Song (Oriole CB1615) M 9.50
TRONICS, Pickin' & Stompin' (Fontana H348) EX 8.50
MEL TURNER, Hermit & The Rosetree (Carnival CV7005, Demo) EX 9.50
SAMMY TURNER, Always (London HLX8963) EX 17.50
UNDERTAKERS, Just A Little Bit (Pye 7N15607, small wol) EX 9.50
UNIT FOUR PLUS TWO, Baby Never Say Goodbye (Decca F12333) EX 6.50
U.S. T-BONES, No Matter What Shape (Liberty LIB55836) EX 8.50
VACELS, Can You Please Crawl Out etc. (Pye Int. 7N25330) EX 27.50
VAL & THE V's, I Like The Way (CBS 2956) EX 12.50
RITCHIE VALENS, Donna (Tri-London HL8803) EX 22.00
RITCHIE VALENS, That's My Little Suzie (Tri-London HL8886) EX 30.00
RITCHIE VALENS, La Bamba (London HL9494) EX 12.50
VANGUARD SIX, Who's Taking You Home (Dolphin DOS4) EX 15.00
VENTURES, Blue Moon (London HLG9465) EX 9.50
TONY VICTOR, Dear One (Decca F11459) EX 12.50
VIPERS, Make Ready For Love (Parl. R4435, Demo) EX 12.50
V.I.P.'s, Don't Keep Shouting At Me (RCA 1427, Demo) VG 45.00
VOLCANOS, Polaris (Philips BF1246) EX 9.50
PHIL WAINMAN, Hear Me A Drummer Man (Col. DB7615, Demo) EX 20.00
GARY WALKER, You Don't Love Me (CBS 202036) M 12.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793) EX 15.00
BILLY WARD & DOMINOS, Stardust (Tri-London HLU8465) EX 12.50
ROBIN WARD, Wonderful Summer (London HLD9821) M 17.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 12.50
WEDGEWOODS, Red Sky At Night (Col. DB8459) EX 9.50
MARY WELLS, Ain't It The Truth (Stateside SS372) M 25.00
MARY WELLS, My Guy (Stateside SS288) EX 7.50
MARY WELLS & MARVIN GAYE, Once Upon A Time (Stateside SS316) EX 30.00
TAM WHITE, Dancing Out Of My Heart (Decca F12723, Demo) M 12.50
WHO, I Can't Explain (Brunswick 05926) EX 25.00
WHO, My Generation (Bruns. 05944) EX 15.00
WHO, A Legal Matter (Bruns. 05956) EX 35.00
WHO, Substitute / Instant Party (Reaction 591001) EX 15.00
WHO, Happy Jack (Reaction 591010) EX 6.50

WILD ONES, Bowie Man (Fontana TF468) M 65.00
CHUCK WILLIS, My Life (Tri-London HLE8818) M 37.50
JACKIE WILSON, To Be Loved (Tri-Coral Q72306) EX 17.50
JACKIE WILSON, A Woman A Lover A Friend (Coral Q72407) EX 9.50
WISHFUL THINKING, Peanuts (Decca F12627, Demo) EX 15.00

78s

50 x Boogie 78s, inc. Pete Johnson, Albert Ammons, Brother Bones, Meade Lux Lewis etc. (Collection Only) EX/M 75.00

EPs

BEATLES, Long Tall Sally (Parl. GEP8913, Promo Sticker) EX/EX 50.00
BEATLES, Magical Mystery Tour (Parl. MMT-1, Orig. 1st Issue) M/M 50.00
CHAMPS, Four By The Champs (London RE1176) EX/EX 12.50
DAVE CLARK FIVE, Dave Clark Five (Col. SEG8289) EX/EX 5.50
CYRIL DAVIES, Sound Of Cyril Davies (NEP44025) EX/M 60.00
SPENCER DAVIS, Sittin' And Thinkin' (Fontana TE17463) EX/EX 27.50
FATS DOMINO, Here Comes Fats, Vol. 1 (Tri-London REP1079) EX/EX 20.00
FATS DOMINO, Here Comes Fats, Vol. 2 (London REP1080) VG/EX 12.50
FATS DOMINO, Carry On Rockin' Part 2 (London REP1116) EX/EX 40.00
GEORGIE FAME, Getaway (Col. SEG8518) EX/M 20.00
FOURBEATS, Fourbeats (Oxford Uni. UTF164) VG/EX 12.50
BILLY FURY, Billy Fury (Decca DFE6694) EX/EX 35.00
CHARLIE GRACIE, The Fabulous (Parl. GEP8630) EX/EX 30.00
BUDDY HOLLY, Wishing (Coral FEP2067) EX/EX 35.00
BUDDY HOLLY, Rave On (Coral FEP2005) VG/EX 15.00
BUDDY HOLLY, Listen To Me (Coral FEP2002) EX/EX 25.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/EX 25.00
KINKS, Kwyet Kinks (Pye NEP24221) EX/EX 30.00
KINKS, Kinksize Session (Pye NEP24200) M/EX 22.00
IMPRESSIONS, It's All Tight (HMV 7EG8896) EX/VG 45.00
MILLIE, My Boy Lollipop (Fontana TE17425) M/M 40.00
ELVIS PRESLEY, Love Me Tender (HMV 7EG8199) EX/EX 35.00
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256) EX/EX 95.00
ELVIS PRESLEY, Elvis Presley (Tri-RCA RCX104) M/EX 30.00
ELVIS PRESLEY, Tickle Me (RCA RCX7173) M/M 27.50
CLIFF RICHARD, Cliff's Lucky Lips (Col. SEG8263) M/M 15.00
ROCKIN' BERRIES, New From The Berries (Piccadilly NEP34043) EX/EX 25.00
ROLLING STONES, Five By Five (Decca DFE8590) EX/EX 20.00
ROLLING STONES, Got Live If You Want It (Decca DFE8620) M/EX 25.00
ROLLING STONES, Got Live If You Want It (Decca SDE7502, Export) EX/EX 60.00
SEARCHERS, Ain't Gonna Kiss Ya (Pye NEP24177) EX/EX 8.50
SEARCHERS, Bumble Bee (Pye NEP24218) M/EX 15.00
TORNADOS, Sounds Of The Tornados (Decca DFE8510) M/M 12.50
SPOTNICKS, On The Air (Oriole EP7075) EX/EX 12.50
ALEXIS KORNER'S KINGS OF THE BLUES, Vol. 1 (RCA RCX202) EX/M 15.00
LONDON HIT PARADE, No. 2 (Inc. Roy Brown) (London REP1096) EX/EX 35.00
RHYTHM & BLUES, John Lee Hooker & Jimmy Reed (State. SE1008) VG/M 25.00

LPs

BEACH BOYS, Surfin' USA (Mono Capitol T1890) EX/EX 25.00
BEACH BOYS, Little Deuce Coupe (Stereo Capitol ST1998) EX/EX 30.00
BEACH BOYS, Wild Honey (Mono Capitol T2859) EX/M 30.00
BEATLES, A Hard Day's Night (2nd Issue, Parl. PMC1230) EX/EX 40.00
BEATLES, Beatles For Sale (1st Issue, Parl. PMC1240, GF) VG/VG 25.00
BEATLES, With The Beatles (Parl. PMC1206, 2nd Pressing) EX/EX 65.00
BEATLES, Rubber Soul (1st Press, Parl. PCS3075 Stereo) EX/VG 95.00
BEATLES, Abbey Road (Apple PCS7088) EX/EX 35.00
BEATLES, Yellow Submarine (Orig. Parl. PMC7070) VG/VG 95.00
PETER BELLAMY, Fair England's Shore (Xtra 1075) M/M 30.00
BLODWYN PIG, Getting To This (Orig. Chrysalis ILPS9122, GF) EX/M 45.00
BOATMEN, Straight From Tunnel's Mouth (Sweet Folk SFA018) M/M 30.00
PRISCILLA BRAZIER, Something Beautiful (Key KL038) M/M 25.00
EDGAR BROUGHTON BAND, Wasa Wasa (1st Issue, Har. SHVL757) M/EX 95.00
BRUNNING SUNFLOWER BLUES BAND, Bullen St. Blues (Saga 2118) EX/EX 17.50
CAMEL, Mirage (Red/White Deram SML1107 with Insert) M/M 35.00
CAPTAIN BEEFHEART, Dropout Boogie (Buddah 2349002) EX/M 15.00
M. CARTHY & D. SWARBRICK, Selections (Pegasus PEG6, GF) EX/M 20.00
CURVED AIR, Air Conditioning (Green W. Bros WSX3012) EX/M 27.50
DHARMA BLUES, Dharma Blues (Major Minor SMCP5017) EX/EX 75.00
JULIE DRISCOLL, BRIAN AUGER, Open (Mono Marmalade 607002) VG/VG 40.00
AYNSLEY DUNBAR RETALIATION, Same (Liberty LBS83154) VG/EX 45.00
CHAMPION JACK DUPREE, When You Feel Etc. (Blue Hor. 7-63206) EX/EX 55.00
BOB DYLAN, Highway 61 Revisited (CBS BPG62572, Flipback Sleeve) EX/EX 50.00
EMERSON LAKE PALMER, Trilogy (Pink Rim Island ILPS9186, GF) EX/M 32.50
EMERSON LAKE PALMER, Tarkus (Island ILPS9155, Sides 1 7 2) M/M 60.00
EVERLY BROTHERS, Fabulous Style Of (London HAA2266) EX/EX 20.00
FAIRPORT CONVENTION, Liege & Lief (Pink Island ILPS9115) M/M 95.00
FAMILY, Anyway (Reprise RSX9005, Custom Poly Sleeve) EX/M 25.00
FLEETWOOD MAC, Then Play On (Orig. Reprise RSLP9000) EX/EX 65.00
GAGS, Death In Buzzards' Gulch (Look LKLP6312) M/M 20.00
GORDON GILTRAP, Testament Of Time (Dog Bone MCAMKPS2020) EX/M 25.00
GROUNDHOGS, Split (Liberty LBG83401, Gatefold Cover) M/M 37.50
JIMI HENDRIX & CURTIS KNIGHT, Strange Things (Lon. HA8369) M/M 35.00
HOLLIES, Hollies (Orig Parl. PMC1261) EX/EX 75.00
HOLLIES, Would You Believe (Parl. PMC7008) EX/M 55.00
HOLLIES, In The Hollies Style (Parl. PMC1235) EX/EX 75.00
BUDDY HOLLY, Reminiscing (Coral LVA9212) M/M 20.00
CISCO HOUSTON, Songs Of Woody Guthrie (Fontana TFL6014) M/M 15.00
ISLEY BROTHERS, Shout (Stereo RCA SF5055) EX/M 75.00
ELMORE JAMES, Memorial Album (Sue ILP927) EX/M 70.00
ELMORE JAMES, To Know A Man (Blue Horizon 7- 66230, 2LP) EX/M 55.00
JAN & DEAN, Golden Hits (Stereo Liberty SLBY1279) EX/M 20.00
JAN & DEAN, Filet Of Soul (Stereo Liberty SLBY1339) EX/M 20.00
JETHRO TULL, This Was (Island ILPS9085, 1st Issue) EX/EX 125.00
JETHRO TULL, Stand Up (Island ILPS9103, 1st Issue) EX/EX 125.00
ROBERT JOHNSON, King Delta Blues Singers, Vol. 2 (CBS 64102) M/M 20.00
BEN E. KING, Seven Letters (Atlantic 588125) EX/M 25.00
KING CRIMSON, In Wake Of Poseidon (1st Press, Island ILPS9127) EX/EX 125.00
KINKS, Kinks (Pye NPL18096) VG/EX 75.00
ALEXIS KORNER, All Star Blues Incorporated (Trans. TRASAM7) VG/M 15.00
LOVIN' SPOONFUL, Daydream (Pye Int. NPL28078) EX/EX 25.00
LOVIN' SPOONFUL, Hums Of Lovin' Spoonful (Kama Sutra KLP401) EX/EX 15.00
MAGNA CARTA, Magna Carta (Mercury 201665MCL) M/M 150.00
MAGNA CARTA, Seasons (1st Press, Vertigo 6360003, GF) EX/M 85.00
MANFRED MANN, Five Faces Of Manfred Mann (HMV CLP1731) EX/M 37.50
IAN MATTHEWS, Tigers Will Survive (Swirl Vertigo 6360056) EX/EX 95.00
JOHN MAYALL, A Hard Road (Unboxed Decca SKL4853) EX/EX 25.00
JOHN MAYALL, Bare Wires (Unboxed Decca LK4945, GF) EX/EX 25.00
JOHN MAYALL, The Blues Alone (Ace Of Clubs ACL1243) VG/EX 12.50
PAUL McCARTNEY, Band On Run (Apple PAS10007 + Inner & Poster) EX/M 35.00
PAUL McCARTNEY, Red Rose Speedway (Apple PCTC251, GF, W/I) M/M 65.00
BOB PEGG, Ancient Maps (Trans. TRA299 with Insert) EX/M 9.50
PENTANGLE, Basket Of Light (Trans. TRA205, GF) EX/M 45.00
PINK FLOYD, Obscured By Clouds (Har. SHSP4020, Rounded Sleeve) EX/EX 55.00
PLEXUS, Plexus (Look LKLP6175, Autographed Cover) M/M 60.00
PLEXUS, Life Up The Creek (Hill & Dale HD004, Auto. Cover) M/M 45.00
ELVIS PRESLEY, A Date With Elvis (Silver Spot RCA RD27128) EX/M 45.00
ALAN PRICE, A Price On His Head (Decca SKL4907) M/M 20.00
QUINTESSENCE, In Blissful Company (Pink Island ILPS9110 + Book) EX/EX 60.00
QUINTESSENCE, Quintessence (Pink Island ILPS9128, Fold-Out) M/M 65.00
JON RAVEN, Harvest (Broadside BRO ST 117) M/M 35.00
ROCKIN' BERRIES, Life Just Bowl Berries (Picc. NPL38022, small woc) EX/EX 20.00
ROLLING STONES, Rolling Stones (Unboxed Decca LK4605) EX/M 125.00
ROLLING STONES, Rolling Stones (Unboxed Decca LK4605) VG/EX 50.00
ROLLING STONES, Aftermath (Unboxed Decca LK4786) EX/EX 65.00
ROLLING STONES, Aftermath (Boxed Decca SKL4786) M/M 45.00
ROLLING STONES, Out Of Our Heads (Unboxed Decca LK4733) EX/EX 75.00
ROLLING STONES, High Tide And Green Grass (Decca TXS101, W/I) EX/EX 40.00
JACK SCOTT, I Remember Hank Williams (Top Rank BUY 034) VG/VG 12.50
SEARCHERS, Take Me For What I'm Worth (Pye NPL18120) EX/EX 35.00
NANCY SINATRA, Movin' With Nancy (Reprise RLP6277) EX/EX 15.00
SOMERVILLE GENTLEMEN'S BAND, Far From Home (Som. 026, W/I) M/M 20.00
AL STEWART, Love Chronicles (CBS 63460, GF) VG/EX 9.50
STRAY, Suicide (Trans. TRA233, writing on label) EX/EX 15.00
DAVE SWARBRICK, Rags Reels & Airs (Bounty BY6030) M/M 30.00
TASTE, On The Boards (Polydor 583083) EX/EX 55.00
TEN YEARS AFTER, Ssssh (Deram SML1052, GF) EX/EX 35.00
TYMES, People (Direction 5-63558) EX/EX 15.00
GENE VINCENT, Bluejean Bop (Turquoise Capitol T764) EX/M 95.00
GENE VINCENT, Sounds Like (Orig. Rainbow Capitol T1207) EX/M 55.00
JOHN WALKER, If You Go Away (Philips BL7829) EX/EX 15.00
WATER INTO WINE BAND, Hill Climbing etc. (Brown Myrrh + Insert) EX/M 95.00
TOMMY WHITTLE, Sax For Dreamers (Masquerade MQ2000) M/M 75.00
WHO, Direct Hits (Stereo Track 613006) EX/EX 35.00
WHO, Meaty Beaty Big & Bouncy (Track 2406006, GF) EX/EX 17.50
SONNY BOY WILLIAMSON, Down And Out Blues (Pye Int. NPL28036) EX/M 45.00
NANCY WILSON, Tender Loving Care (Capitol ST2555) M/M 15.00
NANCY WILSON, A Touch Of Today (Capitol ST2495) M/EX 22.00
WINGS, Red Rose Speedway (Apple PCTC251, GF + Booklet) EX/M 45.00
WISHBONE ASH, Argus (Black/Blue MCA MDKS8006, GF) EX/EX 75.00
GAY & TERRY WOODS, The Time Is Right (Poly. 2383375 + Lyrics) M/M 50.00
WYNDER K. FROG, Out Of The Frying Pan (Island ILPS9082) M/M 55.00
YARDBIRDS, Five Live Yardbirds (Blue/Black Col. 33SX1677) EX/EX 125.00
VARIOUS, Walking By Myself (Pye Int. NPL28041) EX/M 30.00
CASINO ROYALE, Soundtrack (RCA RD7874) M/M 25.00
ON HER MAJESTY'S SECRET SERVICE, Soundtrack (U.A. UAS29020, GF) M/EX 30.00

SET SALE LIST

Write to: PAUL BAILEY, 9 HAYWARDS COURT, ARMORY LANE, OLD PORTSMOUTH, HAMPSHIRE, PO1 2PH.
Tel: 02392 839457, Mobile: 07805 685198.
Email: paulbailey827@btinternet.com
Postage: 45s £3.50, LPs £5.00.

45 UNIT 4+2, I've Seen The Light (Decca F12509 Rare Demo) EX/EX 20.00
45 EDDIE COCHRAN, Something Else (Lond. HLU 8944) EX 20.00
45 ELVIS PRESLEY, All Shook Up (HMV Gold Lettering POP 359) VG 25.00
45 ARTWOODS, Sweet Mary (Decca F12015) EX 180.00
45 SYNDICATE OF SOUND, Little Girl (Stateside SS523) EX 25.00
45 ELECTRIC PRUNES, The Great Banana Hoax Reprise RS20607) EX 20.00
45 LORDS, Gloryland (Col. DB 8367 Demo) EX 30.00
45 KALEIDOSCOPE, Jenny Artichoke (Font. TF 964) EX 50.00
45 COUNT FIVE, Psychotic Reaction (Pye 7N 25393) EX 30.00
45 ZOMBIES, Is This The Dream (Decca F12296) EX 20.00
45 KNACK, Save All My Love For Joey (Picadilly 7N 35347, Rare Demo) EX 30.00
45 BLACK SABBATH, Paranoid (Vertigo 6059 010) EX 20.00
45 MONTANAS, Ciao Baby (Pye 7N 17282 Demo) EX 20.00
45 TONY JACKSON, Bye Bye Baby (Pye 7N 15685) EX 25.00
45 PINK FLOYD, Apples And Oranges (Col. DB 8310 Lovely Copy) 250.00
45 GLENDA COLLINS, If You've Got To Pick A Baby (HMV 1233) EX 45.00
45 BO STREET RUNNERS, Bo Street Runner (Decca F11986) EX 45.00
45 ZOOT MONEY'S BIG ROLL BAND, Lets Run For Cover (Col. DB 7876, Demo) EX 45.00
45 YARDBIRDS, Happenings Ten Year Time Ago (Col. DB 8024) EX 40.00
45 YARDBIRDS, Little Games (Col. DB8165) EX 45.00
45 FIRE, Round The Gumtree (Decca F 12856) EX 65.00
45 CREATION, Painter Man (Planet PLF 119) EX 65.00
45 KINKS, Drivin' (Rare Pye 7N 17776) EX 45.00
45 ALAN BOWN SET, Headline News (Pye 7N 17148) EX 50.00
45 WHO, A Legal Matter (Brunswick 05956) EX 45.00
45 UNDERGRADS, Looks Like Its Gonna Be My Year (Decca F12492, Rare Demo) EX 40.00
45 PHASE 4, Think I'll Sit Down And Cry (Decca F12327) EX 45.00
45 CHRIS FARLOWE, Headlines (Immed. IM 038) EX 25.00
45 WOLVES, Journey Into Dreams (Pye 7N 15676) EX 30.00
45 ZOOT MONEY, No One But You (Polydor 2058-020) EX 20.00
EP PRETTY THINGS, On Film (Font. TE 17472) M/M 100.00
EP BILLY FURY, No. 2 (Decca DFE 6699) EX/EX 30.00
EP HOLLIES, In The Hollies Style (Parl. GEP 8934) EX/EX 40.00
EP DAKOTAS, Meet The Dakotas (Parl. GEP 8888) EX/EX 45.00
EP UNIT 4 + 2, Self Titled (Decca 8619) EX/EX 35.00
EP JAY & AMERICANS, Livin' With (United Artist UEP 1017) EX/EX 3.00
EP BYRDS, The Times They Are A Changing (CBS EP 6069) EX/EX 40.00
EP EDDIE COCHRANE, C'mon Everybody (Lond. REU 1214, Tri-Centre) VG/VG 30.00
EP MERSEYBEATS, On Stage (TE 17422) EX/EX 30.00
EP CHRIS FARLOWE, In The Midnight Hour (Immed, IMEP 001) NrM/NrM 40.00
EP JET HARRIS & TONY -MEEHAN, Jet & Tony (Decca DFE 8528) EX/EX 25.00
EP ELVIS PRESLEY, Love Me Tender (HMV 7EG 8199) EX/EX 30.00
EP JOHNNY KIDD, Shakin' All Over (HMV 7EG 8628) EX/EX 65.00
EP PRETTY THINGS, Pretty Things (Font. TE 17434) EX/NrEX 40.00
LP FLEETWOOD MAC, Self Titled (Blue Horiz. 7-63222) EX/EX 75.00
LP YARDBIRDS, Roger The Engineer (Col. Blue/Black SCX 6063) EX/EX 120.00
LP TRAFFIC, Self Titled (Island Black Eye Logo ILPS 9081) EX/EX 100.00
LP CHICKEN SHACK, Forty Blue Fingers (Blue Horiz. S 7-63203) EX/EX 75.00
LP GRAHAM BOND ORGANIZATION, Sound Of '65 (Col. Blue/Black 33SX 1711) VG/EX 200.00
LP TRAFFIC, Mr Fantasy (Island Black Eye Logo ILPS 9061) EX/EX 100.00
LP DOORS, Doors (Elektra EKS-74007, 1st Press, lovely condition) EX/EX 250.00
LP BYRDS, Dr Byrds & Mr Hyde (CBS 63545) EX/EX 45.00
LP BYRDS, Younger Than Yesterday (CBS 62988) EX/EX 45.00
LP BYRDS, Sweetheart Of The Rodeo (CBS 63353, Stereo) EX/EX 45.00
LP IAN MATTHEWS, Tigers Will Survive (Vertigo Swirl 63060 056) EX/EX 45.00
LP FLEETWOOD MAC, Mr Wonderful (Blue Horiz. 7-63205) EX/EX 60.00
LP TRAFFIC, Mr Fantasy (Island Pink Eye Logo ILPS 9061) VG/EX 50.00
LP CREAM, Disraeli Gears (Reaction 594 003) EX/EX 40.00
LP CREAM, Fresh Cream (Reaction 594001) EX/EX 40.00
LP HONEYCOMBS, Honeycombs (Pye NPL 18097) EX/EX 40.00
LP GENE VINCENT, The Day The World Turned Blue (Kama Sutra 2316 005) EX/EX 25.00
LP URIAH HEEP, Look At Yourself (Bronze ILPS 9169) VG/EX 40.00
LP TYRANNOSAURUS REX, Unicorn (Regal Zon. SLRZ 1007) VG/VG 50.00
LP RARE BIRD, Sympathy (Charisma CS4) EX/EX 25.00
LP EIRE APPARENT, Sunrise (Buddah 203 021) EX/EX 80.00
LP MARVELETTES, The Marvelettes (Tamla Motown TML 11052) EX/EX 70.00
LP GENE VINCENT & BLUE CAPS, Self Titled (Capitol T811, 1st Press) VG/EX 100.00
LP KING CRIMSON, In The Wake Of Poseidon (Island ILPS 9127) EX/EX 75.00
LP TORNADOS, Away From It All (Decca Red Unboxed LK 4552) EX/EX 60.00
LP GROUNDHOGS, Thank Christ For The Bomb (Liberty Blue LB 83295) EX/EX 100.00
LP WARM DUST, Peace For Our Time (Trend 6480 001) EX/EX 95.00
LP WHO, A Quick One (Reaction 593 002) VG/EX 55.00

SET SALE

Write to: CLIVE AYER, 12 WILTSHIRE RD, ORPINGTON, KENT. BR6 0EY.
Tel: 07796 685881. Email: keylayer@hotmail.com

AVENGED SEVENFOLD, 2007 UK Promo Poster EX 19.00
BJORK, Swan Dress Poster NM 19.00
B. SABBATH / FREE / G DEAD, Hollywood Festival Prog 1970 + Flyer EX 275.00
D GRAY, VIP set 2020 Litho 02 Tkt Laminate Tote Bag EX 160.00
HAWKWIND, Various Gig Posters (1970s onwards)
LED ZEP, Earls Court 1975 T-shirt (small) VG 375.00
LYNYRD SKYNRD, 1976 UK Prog S. Gibbons Band EX 135.00
MARILLION, Script 1983, UK Subway Promo Poster EX 185.00
MOTORHEAD, Fully Signed 1979 Bomber Programme EX 280.00
QUEEN, Lithograph Rhapsody, 02 Arena, 10 nights 2022 EX 79.00
S.A.H.B., Unused Untorn Full Ticket, Manchester 1976 EX 22.00
SEX PISTOLS, Repro Seditionary T-shirts EX 45.00
SIGUR ROS, Takk, Embossed Promo Poster EX 19.00
STATUS QUO, 1979 Tour Programme EX 29.00
YES, 50th Anniversary, 2018 USA Tour Prog M 70.00
YES, Topographic, 1974 USA Tour Prog EX 70.00
STAMP SETS from £12.00
AC/DC, Beatles, Bon Jovi, D. Purple, Doors, Dylan, Led Zep, Madonna, Bob Marley, Rolling Stones, Jimi Hendrix, Pink Floyd, Santana, Robbie Williams, Oasis, Queen.
PHONE CARDS from £3.00
Abba, Beatles + Macca, Bowie, B Gees, B. Jovi, B*Witched, Boyzone, Back. S. Boys, Clapton, Cher, Celine Dion, Corrs, Dylan, Duran, D. Mode, Elvis, Elton, Estafan, Genesis, Kylie, Maiden, INXS, Mic' & Jan' Jackson, Kiss, Madonna, G Michael, P Floyd, D Parton, Prince, Police, Queen + Freddie, D. Ross, Rob Williams, R. Stones, Cliff + Shadows, Rod, Spice. G., Quo, T. Turner, U2, Shania Twain, Will Smith… Dr Who, Friends, Titanic.

SET SALE

Write to: R BLAKE, SOUTHACRE, TUNSTEAD ROAD, HOVETON, NORWICH, NR12 8QN. Tel: 01603 783218.
Email: 2blakes13@gmail.com
POSTAGE: 45s & CDs £2.00. LPs and 12" £4.00.

45 GIRLS AT OUR BEST, Politics (Record '80, PS) EX 10.00
45 CLARENCE CARTER, Patches (Atlantic '70, noc) EX 10.00
45 KATHY KIRBY, Secret Love (Demo, noc, Decca '63) EX 12.00
45 PETULA CLARK, Ya Ya Twist (Pye '62) EX 5.00
45 BLOW MONKEYS, Digging Your Scene (RCA '86, PS) VG 4.00
45 PERRY COMO, El Condor Pasa (RCA '71) EX 5.00
45 PAT BOONE, For A Penny (London '58) VG 4.00
45 SANDIE SHAW, Nothing Comes Easy (Pye '66) EX 6.00
45 ROLLING STONES, 19th Nervous Breakdown (Decca '66) EX 10.00
45 CLIVE DUNN, Grandad (Columbia '70) EX 4.00
45 MARTY ROBBINS, Devil Woman (CBS '62) EX 7.00
45 ROD STEWART, Sailing (Warner Bros. '75) EX 5.00
45 DIANE RENAY, It's In Your Arms (20th Cent. Fox, US '64) VG 10.00

45 MIKE PRESTON, Togethemess (Decca '60) EX 6.00
45 TROGGS, With A Girl Like You (Fontana '66) EX 7.00
45 KARL DENVER, Mexicali Rose (Decca '61) EX 6.00
45 ANDY WILLIAMS, May Each Day (CBS '66) EX 5.00
45 CONNIE FRANCIS, Plenty Good Lovin' (MGM '59) EX 8.00
45 FRANKIE VAUGHAN, Nevertheless (Columbia '68) EX 7.00
45 BOBBY DARIN ORCH., Theme From "Come September" (London '61) EX 8.00
45 JOHN SEBASTIAN, Welcome Back (Reprise '76) VG 5.00
45 SONNY & CHER, But You're Mine (Atlantic '65) EX 7.00
45 DAVE CLARK 5, Bits & Pieces (Columbia '64) EX 6.00
45 TOMMY STEELE, What A Mouth (Decca '60) EX 6.00
45 ANITA HARRIS, Just Loving You (CBS '66) VG 5.00
45 DAVE DAVIES, Death Of A Clown (Pye '67) EX 10.00
45 VINCE HILL, Invisible Tears (Columbia '66) EX 4.00
45 M MANN E'BAND, Joybringer (Vertigo '73) EX 6.00
45 JOEL MATHIS, Ann (DJ Copy, noc, Chart US) EX 12.00
45 ERIC CLAPTON, Swing Low Sweet Chariot (RSO '75) EX 5.00
45 PUSSYCAT, Mississippi (Sonet '76) EX 5.00
45 RONDELS, Back Beat No. 1 (London '61) VG 15.00
45 KINKS, Wonderboy (Pye '68) VG 12.00
45 KIRBY STONE 4, Kids (Philips '60) EX 5.00
45 DONNA SUMMER, 'On The Radio (Casablanca '79) EX 4.00
45 MICHAEL JACKSON, Farewell My Summer Love (Motown '84, PS) EX 8.00
45 KENNY LOGGINS, Easy Driver (CBS '78, Promo) EX 10.00
45 JUICY LUCY, Who Do You Love (Bronze '80, PS) EX 10.00
45 JOHN LEYTON, Lonely City (HMV '62, RGM) EX 10.00
45 NEW VAUD. BAND, Winchester Cathedral (Fontana '66) EX 5.00
12" SIMPLICIOUS, Let Her Feel It (Fourth Broadway '84) EX 10.00
12" BLACK BLOOD, Amanda (Chrysalis '77) EX 7.00
12" JAN INCE, Catchee Monkey (Zapu '87, PS) EX 6.00
12" MICHAEL BAKER, Don't You Want My Lovin' (Passion, PS) EX 6.00
12" PAGODA, Finders Keepers (Chrysalis '83) EX 6.00
12" S-EXPRESS, Theme From S-Express (Rhythm King '88, PS) EX 6.00
12" STEVE WINWOOD, Valerie (Island '83, PS) EX 8.00
12" HAYWOODE, Roses (CBS '85, PS) EX 6.00
12" RED DOGS, Sweet Little Ruby (Episode '89, PS) EX 7.00
12" JANET JACKSON, What Have You Done For Me Lately (A&M '86, PS) EX 8.00
LP AL MARTINO, Spanish Eyes (Capitol '66) EX 18.00
LP DAVE EDMUNDS, Get It (Swan Song '77) EX 12.00
LP THOMAS DOLBY, The Flat Earth (Parlophone '84) EX 10.00
LP BUDDY RICH, Swingin' New Big Band (Liberty '66) EX 12.00
LP LONNIE DONEGAN, A Golden Age Of Donegan (Marble Arch '61) VG 10.00
LP INXS, Listen Like Thieves (WEA '85, GF) EX 12.00
LP JOHN LENNON, Mind Games (MFP '73) VG 15.00
LP BARRON KNIGHTS, Live In Trouble (Epic '77) EX 10.00
LP PETER GABRIEL, So (Virgin '86) EX 15.00
LP ANTHONY NEWLEY, In My Solitude (Decca '64) VG 10.00

BLUEPRINTMUSIC 2023

Write to: BLUEPRINTMUSIC, 636A HITCHIN RD, STOPSLEY, LUTON, BEDS., LU2 7UG. Tel: 07505 054990. P&P FREE. 30 day returns policy. Insurance extra. All payments BLUEPRINTMUSIC.
UK PRESS ORIGINALS 1946-1975 as stated.

BOX PRETTY THINGS, S F Sorrow (50th Anniv. Ltd. Ed.) 140.00
DAVID BOWIE, DJ (40th Anniv. Ltd. Ed. 7" Pic disc, Sealed) EX 35.00
DAVID BOWIE, Golden Years (40th Anniv. Ltd. Ed. 7" Pic disc, Sealed) S/S 25.00
DAVID BOWIE, Heroes (40th Anniv. Ltd. Ed. 7" Pic disc, Sealed) EX 25.00
DAVID BOWIE, Life On Mars (40th Anniv. Ltd. Ed. 7" Pic disc, Sealed) S/S 35.00
DAVID BOWIE, Rock 'n' Roll Suicide (40th Anniv. Ltd. Ed. 7" Pic disc, Sealed) S/S 35.00
DAVID BOWIE, Low (Facsimile As Original, RCA) EX 30.00
BLACK MIDI, Cavalcade (2021 Rough Trade, Sealed) S/S 24.00
DEPECHE MODE, Construction Time (2016 Sony, Sealed) S/S 30.00
BOB DYLAN, Street Legal (Columbia, Sealed) EX 16.00
BOB DYLAN, Basement Tapes (2LP, 2018 Sony) EX 20.00
BOB DYLAN, New Morning (2018 Sony, Sealed) EX 16.00
THE FALL, Live 1993 (2LP, Frankfurt LTEV, Sealed) S/S 35.00
GORILLAZ, Plastic Beach (2010 Parlophone, Sealed) S/S 44.00
GENESIS, From Genesis To Revelation (2015 Repertoire) EX 44.00
IRON MAIDEN, No Prayer For Dying (2015 Parlophone, Sealed) S/S 32.00
ALEXIS KORNER'S BLUES INC., R&B At The Marquee (Mono ACLI130) 26.00
MOTLEY CRUE, Girls Girls (20th Anniv. Ltd. Ed., Sealed) S/S 44.00
MOTLEY CRUE, Theatre Of Pain (20th Anniv. Ltd. Ed., Sealed) S/S 44.00
MOTLEY CRUE, Too Fast For Love (20th Anniv. Ltd. Ed., Sealed) S/S 44.00
OZRIC TENTACLES, Curious Corn (2020 Ed., Wynne, Purple) 44.00
SEPULTURA, Sepultura (2LP, half-speed 180g, Alex, Sealed) S/S 44.00
STRAY, Mudanzas (Transatlantic 268) VG+ 26.00
SKINYARD, Inside The Eye (Cruz 027) VG+ 32.00
STEAMHAMMER, Reflection (Akarma 234, bonus tracks) EX 30.00
SONIC YOUTH, Confusion Is Sex (SST 096) EX 48.00
WIRE, Ideal Copy (STUMM 42) EX 36.00
WIRE, Pink Flag (PF11 LP, Sealed) EX 36.00
WIRE, Not About 2 Die (Studio Demos 1977-78) EX 36.00

SET SALE

Write to: ZOE DUNNE, 98 DINMORE AVENUE, BLACKPOOL, LANCS., FY3 7QW. Tel: Patrick 07437 810997. No texts. Payments to Patrick Dunne. UK P&P: £1.50 first, 50p thereafter. All items carry a money back guarantee.

CD THE DOORS, A Film by Oliver Stone 4.00
CD MAMAS AND PAPAS, Live: Clearwater, Florida 1995 4.00
CD BESSIE SMITH, Classic Blues 4.00
CD SONNY BOY WILLIAMSON, Nine Below Zero 4.00
CD FU MANCHU, Eatin' Dust 4.00
CD T'PAU, Bridge Of Spies 4.00
CD LIGHTNIN' HOPKINS, Texas Blues 4.00
CD VERMIN, Millennium Ride 4.00
CD BACKBITER & ELOPE, Split CD 4.00
CD SYSTEM OF A DOWN, Hypnotize 4.00
CD BORKNAGER, Quintessence 4.00
CD FACE DOWN, The Twisted Rule The Wicked 4.00
CD NEIL DIAMOND, The Classic Christmas Album 4.00
CD GLEN CAMPBELL, The Capitol Years 1965-1977 4.00
CD EDDIE VINSON, Cleanhead Blues 4.00
CD CHAMPION JACK DUPREE, Junkers Blues 5.00
CD SIMON & GARFUNKEL, Bridge Over Troubled Water 4.00
CD JOAN BAEZ, Any Day Now 4.00
CD RANDY TRAVIS, Platinum Collection 4.00
2CD LEADBELLY, Essential Recordings 5.00
CD BOB DYLAN, Blonde On Blonde 4.00
2CD BOB DYLAN, Live: Albert Hall 1966, Vol. 4 5.00
2CD BOB DYLAN, Love And Theft 5.00
CD BOB DYLAN, Street Legal 4.00
CD OTIS SPAN, My Home In The Delta 4.00
CD J.B. LENOIR, Eisenhower Blues 4.00
CD WEEDEATER, And Justice For Y'All 4.00
CD ACRIMONY, Tumuli Shroomaroom 5.00
CD ANTHRAX, Vol. 8: The Threat Is Real 5.00
CD BONGZILLA, Stash 4.00
2CD LED ZEPPELIN, BBC Sessions 5.00
CD PIST ON, Sell Out 4.00
CD KILLSWITCH ENGAGE, Alive Or Just Breathing 4.00
CD CATHEDRAL, Soul Sacrifice & Static Majik 4.00
CD Z Z TOP, The Best Of 4.00
CD TIFFANY, Best Of 4.00
CD IRON MONKEY, Ruined By Idiots 4.00
CD ROBERTA FLACK, Love Songs 4.00
CD ROBERTA FLACK, Jimmy Lee (ETO Remix) 4.00
CD ROXETTE, Crash Boom Bang 4.00
CD THE FREDDIE MERCURY ALBUM 4.00
2CD METALLICA, Through The Never 5.00
CD P J PROBY, Best Of (20 tracks) 4.00
CD DIANA ROSS & SUPREMES, Every Great No. 1 Hit 4.00
CD MARVIN GAYE, Early Classics 4.00
CD AL MARTINO, In Concert 4.00
ORDER FOUR OR MORE ITEMS – P&P FREE. UK ONLY
CD THE SMITHS, Louder Than Bombs 4.00
CD BRUCE SPRINGSTEEN, Greetings From Asbury Park 4.00
CD BRUCE SPRINGSTEEN, Darkness On The Edge Of Town 4.00
CD MIKE OLDFIELD, Tubular Bells 4.00
CD PENDULUM, In Silico 4.00
CD THE DAVE CLARK FIVE, Best Of 4.00
CD DAVE DEE, DOZY, BEAKY, MICK & TICH, Best Of 4.00
CD NENEH CHERRY, Raw Like Sushi 4.00
CD ARETHA FRANKLIN, Through The Storm 4.00
2CD GEORGE BENSON, Same 4.00
CD LOUIS ARMSTRONG, Hot 5 & Hot 7: 1925-1928 4.00
CD BUDDY GRECO, I Had A Ball 4.00
CD BUDDY GRECO, Buddy And Soul + Soft And Gentle 4.00
5CD SKA: The Ultimate Collection 8.00

PUNK / OI! / NEW WAVE

Write to: ELISTA, 157 COMMON RISE, HITCHIN, SG4 0HS, UK. www.elistarec.com Tel: (07802) 956315.
Shipping at customer's risk, insurance extra:

	7" First 4	LP First 6
INLAND	**£3.50**	**£5.00**

To pay by card please use the shopping cart on the website, shipping may be slightly different.

LP MICKEY RICKSHAW, Home In Song (2019 album cream v + L/I) NEW 16.00
LP MISFITS, Legacy Of Brutality (1985 album, PL9-06, 1st blk v.) VG/EX 90.00
LP DER MODERNE MAN, 80 Tage Auf See (2019 re. of 1980 album + L/S) NEW 10.00
LP MYTERI, Myteri (2017 reissue white v. GF + photo ins., Swedish) NEW 14.00
7" NINETEEN NINETEEN, Repulsion (RED 22) VG/EX 10.00
MLP NO DEFENCES, Released (2017 iss. on Demo Tapes Rec. 1985 5-trk) NEW 15.00
LP PARTISANS, Anarchy In Alcatraz (cvr versions + No Future Demos) NEW 22.00
LP POLITICAL ASYLUM, Fresh Hate (blk v. version of 1983 tape) NEW 18.00
LP PROTEX BLUE, La Presqu Integlutte 1997-2001 (grn v.) M/M 10.00
LP PURE HELL, Noise Addiction (2021 re. of 2006 album + pic inner) NEW 17.50
LP NAUGHTY KIDS, Naughty Kids (Fontana label unoff. repro.) VG/EX 12.00
LP MIKE NESS, Under The Influences (Euro. rel. repro. from 1999) M/M 40.00
LP MOLOTOW SODA, Keine Traume (+ L/S, Knock-Out Rec) EX/M 10.00
LP NEWTOWN NEUROTICS, Beggars Can Be Choosers (RAZ 6 orig. '83) M/M 35.00
LP NINE NINE NINE, Nine Nine Nine (UAG 30199 + P/I) EX/M 24.00
LP NO SENSE, Cerebral Cacophony (Cogumelo Rec. 1992 + L/S, Brazil) VG/EX 10.00
LP NORMAHL, Harte Nachte (+ L/S + label inner, 1985 album) M/M 16.00
LP NORMAHL, Live in Switzerland (Mulleimer Rec. 1985) M/M 16.00
LP NUTMEG, Electric Putty ('89 UK Indie / Powerpop thing) VG/EX 6.50
LP O H L, Verbrannte Erde (Reissue from 2006 + L/S) M/M 14.00
LP O H L, Freier Wille (+ L/I) M/M 20.00
LP THE OPPRESSED, Dead And Buried (OIR 012, retro. comp. from '88) EX/EX 27.00
LP OUT OF ORDER (CHICAGO H.C. BAND), Survival Of The Fittest M/M 16.00
LP PARADE, Circle Of Deception (1986 album + L/S) VG/VG 7.00
LP LES PARTISANS(FRENCH), Les Partisans (Teenage Rebel Rec + L/S) M/M 16.00
LP PETER & THE TEST TUBE BABIES, Pissed And Proud (PUNK 3 + inner) M/M 45.00
LP PETROGRAD, Nine One One (+ booklet, Luxembourg band) M/M 10.00
LP QUOD MASSACRE, Kje Je Odgovor! (GF retro. from 2012 + P/I, th) M/M 9.50
LP THE MOB / THE APOSTLES, Live at the LMC (January '83, CFC 2) VG/EX 45.00

50s / 60s / 70s GOLD

Write to: D. GLOVER, 10 POMONA CLOSE, CONGLETON, CW12 4FW.
Tel: 01260 280146. Mob: 07576 745245.
Email: dannymarieglover@yahoo.co.uk
P&P: 45s/EP £2.50 LPs £5.00. Covers graded 1st.

45 BIG BOPPER, Chantilly Lace ('58 Mercury 1002) EX 15.00
45 CRICKETS, More Than I Can Say ('60 Coral 72395) EX 10.00
45 MARVELETTES, Beechwood 4-5789 Rare ('62 Orig. US Tamla 54065) EX 30.00
45 OUTLAWS, Last Stage West ('62 HMV 990) VG 10.00
45 MIRACLES, You've Really Got A Hold On Me ('63 USA Tamla 54073) VG 20.00
45 LORNE GIBSON TRIO, Some Do Some Don't ('63 Demo Decca 11684) M 20.00
45 COOKIES, Don't Say Nothin' Bad About My Baby ('63 Demo London 9704) VG 20.00
45 HEDGEHOPPERS ANONYMOUS, Don't Push Me ('65 Demo Decca 12298) M 20.00
45 LORRAINE GRAY, Are You Getting Tired Of Your Little Toy ('64 Factory Sample Fontana TF 435) EX 50.00
45 DAVID GARRICK, Lady Jane (Jagger Richard) ('66 Piccadilly 35317) EX 5.00
45 ELVIS, You'll Never Walk Alone ('68 RCA Victor 1747) EX 20.00
45 SONNY & CHER, The Letter ('65 Rare Vocalion Sleeve 9247) EX 10.00
45 FORTUNES, Secret Love ('72 Rare Promo Capitol 15739) M 20.00
EP HOUSTON WELLS / MARKSMEN, Just For You ('62 Parl 8878) EX/VG 20.00
EP BEACH BOYS, Hits 65 Capitol 2078) EX/EX 10.00
LP JERRY LEE LEWIS, 1st Album ('59 1st Pressing London Plum 2138) EX/EX 60.00
LP GENE McDANIELS, 100 Lbs Of Clay ('61 Rare Stereo, US Liberty) EX/EX 20.00
LP MIRACLES, Live On Stage '63 (Not Released In UK, US Tamla 241) NM/EX 50.00
LP VARIOUS, This Is Merseybeat, Vol. 2 ('63 Oriole PS 40048) VG/EX 20.00
LP GEORGE MARTIN, Off The Beatle Track ('64 Parl PMC) EX/M 20.00
LP ROLLING STONES, No. 2 ('65 Blind Man Text Pasted Over 1st Press, Low Matrix Low Stampers, Red Decca 4661) EX/EX 70.00
LP KINKS, 1st Album ('65 1st Pressing Pye 18096) VG/EX 45.00
LP MANFRED MANN, Mann Made ('65 HMV CLP 1911) EX/EX 15.00
LP FOUR TOPS, 2nd Album ('65 Tamla Motown 11037) EX/VG 20.00
LP RIGHTEOUS BROTHERS, Some Blue Eyed Soul ('65 1st UK album, Pye INT 28056) EX/EX 20.00
LP FOUR SEASONS, Sing Big Hits Bacharach/ David & Bob Dylan ('65 Philips 7687) EX/EX 15.00
LP LULU / MINDBENDERS, To Sir With Love ('67 Fontana 5446) EX/EX 20.00
LP GLEN CAMPBELL, Turn Around And Look At Me ('68 Ember Stereo 5042) EX/NM 10.00
LP THEM, The World Of Them ('70 Rare Mono Decca PA 86) EX/EX 15.00

SAM HOBDEN RECS. (Est. 1984)

Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX, BN27 4JH. Tel / Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated.
P&P extra (at cost) 45s/EPs: £2.00. LPs: £4.00. Three or more records P&P free of charge UK and Europe.

45 BREATHE, Hands To Heaven (Siren SRN 68, PS) EX/M 6.00
45 BREATHE, Say A Prayer (Siren SRN 133, boxed + 3 postcards) EX/M 6.00
LP BREATHE, Peace Of Mind (Siren SRNLP 30 + inner sleeve) EX/M 10.00
45 BRECKER BROTHERS, Sneakin' Up Behind You (Arista 14) M 6.00
45 BRECKER BROTHERS, East River (Arista 211) EX 6.00
LP BRECKER BROTHERS, Back To Back (Arista ARTY 128, GF) EX/M 10.00
45 JIMMY BREEDLOVE, You're Following Me (Pye Int. 7N.25121) VG 15.00
45 ANN BREEN, Pal Of My Candle Days (Homespun HS 052, PS) EX/M 6.00
45 ANN BREEN, It's For My Dad (Play 262) M 6.00
45 JOE BREEN, Oh! I Want You (Mountain TOP 40) M 6.00
45 JACQUES BREL, Le Piat Piays (France Barclay 61839, PS) EX/M 6.00
45 JACQUES BREL, Les Vieux (France Barclay 61840, PS) EX/M 6.00
EP JACQUES BREL, Le Moribond (France Philips 432.518 BE) EX/EX 7.00
45 BRENDON, Gimme Some (Magnet MAG 80) M 6.00
45 BRENDON, Rock Me (Magnet MAG 94) M 6.00
45 BRENDON, How Can You Mend A Broken Heart? (Magnet MAG 104) M 6.00
45 BUDDY BRENNAN QUARTET, Big River (London HLU 9049) VG 6.00
45 ROSE BRENNAN, Tall Dark Stranger (Philips PB 1193) M 6.00
45 ROSE BRENNAN, Don't Do Me Any Favours (Philips BF 1267) EX 6.00
45 ROSE BRENNAN, You Want Me To Go Now (Philips BF 1361) EX 6.00
LP ROSE BRENNAN, Irish Pub Favourites (Wing WL 1128) EX/EX 10.00
45 WALTER BRENNAN, Old Rivers (U. Artists UP 45747, RI) M 6.00
LP WALTER BRENNAN, Dutchman's Gold (New Zealand London HAMD 6134) EX/VG 10.00
EP BOBBY BRENT, Honky-Tonk Piano (Embassy NEP 1035) EX/EX 7.00
EP BOBBY BRENT, Ragtime Piano (Embassy WEP 1066) EX/M 7.00
LP BOBBY BRENT, Honky Tonk Piano (Embassy WLP 6028) EX/EX 10.00
45 TONY BRENT, We Belong Together (Columbia DB 4043) M 6.00
45 TONY BRENT, Don't Save Your Love (For A Rainy Day) (Columbia DB 4066) EX 6.00
45 TONY BRENT, Chanson D'Amour (Columbia DB 4128, sol) EX 6.00
45 TONY BRENT, Girl Of My Dreams (Columbia DB 4177) EX 6.00
45 TONY BRENT, Why Should I Be Lonely? (Columbia DB 4304) EX 6.00
45 TONY BRENT, Forever, My Darling (Columbia DB 4357) EX 6.00
45 TONY BRENT, I'm Alone Because I Love You (Columbia DB 4514) EX 6.00
45 TONY BRENT, Until The Real Thing Comes Along (Columbia DB 4610, wol) EX 6.00
45 TONY BRENT, Is It Too Late? (Columbia DB 4657) EX 6.00
EP TONY BRENT, Tony Calls The Tune (Columbia SEG 7824) EX/VG 7.00
45 KEN BRESHEARS, Closing Up The Bars Again (US Jessup 228) M 6.00
45 BERNARD BRESSLAW, Mad Passionate Love (HMV POP 522) M 6.00
45 BERNARD BRESSLAW, Ivy Will Cling (HMV POP 669) EX 6.00
LP BERNARD BRESSLAW, Hans Christian Andersen (Davjohn DJ 1004) EX/EX 10.00
LP ADRIAN BRETT, Echoes Of Gold (Warwick WW 5062) EX/M 10.00
LP ADRIAN BRETT, Stepping Stones (Warwick WW 5091) EX/EX 10.00
LP ANN & RAY BRETT, Somebody Loves You (Sweet Folk 070, Autographed) EX/EX 10.00
45 PAUL BRETT, Soho Jack (Bradleys BRAD 7405, sol) EX 6.00
45 PAUL BRETT, Nineteen Ninety Nine (RCA PB 5167) EX 6.00
LP PAUL BRETT, Paul Brett (Bradleys BRADL 1001, Env. Sl) EX/VG 12.00
LP PAUL BRETT, Eclipse (RCA PL 25219) EX/M 10.00
LP PAUL BRETT, Guitar Trek (RCA PL 25283) EX/M 10.00
45 TERESA BREWER, Nora Malone (Vogue Coral Tri Q 72224) EX 6.00
45 TERESA BREWER, The Ricky Tick Song (Vogue Coral Tri Q 72251) EX 6.00
45 TERESA BREWER, You Send Me (Vogue Coral Tri Q 72292) M 6.00
45 TERESA BREWER, Mutual Admiration Society (Coral Tri Q 72301) EX 6.00
45 TERESA BREWER, Pickle Up A Doodle (Coral Tri Q 72336) VG 6.00

45 TERESA BREWER, The Hula Hoop Song (Coral Tri Q 72340) EX 6.00
45 TERESA BREWER, I Like Christmas Coral Tri 72349) EX 6.00
45 TERESA BREWER, The One Rose (That's Left In My Heart) (Coral Tri Q 72354) EX 6.00
45 TERESA BREWER, Heavenly Lover (Coral Tri Q 72364) M 6.00
45 TERESA BREWER, Bye Bye Baby Goodbye (Coral Q 72375) EX 6.00
45 TERESA BREWER, Bill Bailey Won't You Please Come Home (Coral Q 72383) EX 6.00
45 TERESA BREWER, How Do You Know It's Love (Coral Q 72396) EX 6.00
45 TERESA BREWER, Anymore (Coral Q 72405) EX 6.00
45 TERESA BREWER, He Understands Me (Philips BF 1278) EX 6.00
45 TERESA BREWER, Ricochet (US Coral 9-61043) EX 6.00
45 TERESA BREWER, I Gotta Go Get My Baby (US Coral 9-61339) EX 6.00
45 TERESA BREWER, Day By Day (US Amsterdam AM 85024) EX 6.00
45 TERESA BREWER, Live A Little (US SSS 735) M 6.00
EP TERESA BREWER, When Your Lover Has Gone, Vol. 3 (Coral Tri FEP 2038) VG/EX 8.00
EP TERESA BREWER, How Do You Know It's Love (Coral FEP 2061) EX/EX 10.00
LP TERESA BREWER, Music, Music, Music (Vogue Coral LVA 9020) EX/VG 10.00
LP TERESA BREWER, And The Dixieland Band (Coral LVA 9107) EX/EX 15.00
LP TERESA BREWER, When Your Lover Has Gone (Coral SVL53003) EX/EX 15.00
LP TERESA BREWER, Songs Everybody Knows (Coral SVL 3014, sol) EX/EX 15.00
LP TERESA BREWER, Don't Mess With Tess (Coral LVA 9204) EX/EX 15.00
LP TERESA BREWER, Greatest Hits (Philips 652 019 BL) EX/EX 10.00
LP TERESA BREWER, Terrific (Wing WL 1157) EX/M 10.00
LP TERESA BREWER, The World Of (London SPA 523) EX/EX 10.00
LP TERESA BREWER, Good News (Doctor Jazz ASLP 804) EX/M 10.00
45 BREWERS DROOP, Sweet Thing (RCA 2216) EX 7.00
45 BRIAN & MICHAEL, Matchstalk Me & Matchstalk Cats (Pye 7N.46035, PS) EX/EX 6.00
LP COCO BRIAVAL QUARTET, Lazy Night In Paris (Polydor 236558) EX/M 10.00
LP BRIDESHEAD REVISITED, TV Series (Chrysalis CDL 1367, GF, Promo) EX/M 10.00
EP BRIDGE ON THE RIVER KWAI, Film (Philips BBE 12194) EX/VG 7.00
LP BRIDGE ON THE RIVER WYE (VA), Sellers, Spike etc. (Parlophone PMC 1190) EX/EX 10.00
LP BRIDGE TOO FAR, Film (U.A. LUAG 30097, GF, Autographed John Addisoh) EX/M 10.00
45 ALICIA BRIDGES, I Love The Nightlife (Polydor 2066 936) EX 6.00
45 DEE DEE BRIDGEWATER, Just Family (Elektra K 12285) M 6.00
45 DEE DEE BRIDGEWATER, Sweet Rain (Elektra K 12309) EX 6.00
LP BRIGADOON, Musical (Philips BBL 7257, wobc) EX/M 10.00
LP BRIGADOON, Film (CBS 450233 1, + inner sleeve & poster) EX/EX 10.00
45 BRIGHOUSE & RASTRICK BAND, Barwick Green (EMI 2752) M 6.00
45 BRIGHOUSE & RASTRICK BAND, The Floral Dance (Transatlantic BIG 548) M 6.00
45 BRIGHOUSE & RASTRICK BAND, The Lincolnshire Poacher (Logo GO 308) M 6.00
EP BRIGHOUSE & RASTRICK BAND, Tidings Of Great Joy (Logo GO(E)322) EX/M 6.00
LP BRIGHOUSE & RASTRICK BAND, The Floral Dance (Logo 1001) EX/M 10.00
45 BETTE BRIGHT, Hello, I Am Your Heart (Korova KOW 3, PS) EX/EX 6.00
LP JUDY BRIGHT, This Is Judy Bright (US Dot DLP 3575, edge split) EX/M 10.00
45 SARAH BRIGHTMAN, I Lost My Heart To A Starship Trooper (Ariola 527) M 6.00
45 SARAH BRIGHTMAN / PAUL MILES-KINGSTON, Pie Jesu (HMV WEBBER 1, PS) EX/M 6.00
45 SARAH BRIGHTMAN / STEVE HARLEY, Phantom Of The Opera (Polydor 800, PS) EX/M 6.00
45 SARAH BRIGHTMAN, Adventures Love Crusader (Italy Durium 3073, PS) EX/M 7.00
45 BRIGHTON & HOVE ALBION F.C., Goldstone Rap (Energy NRG 2, PS) VG/EX 6.00
LP BRIGHTON TAVERNERS, Lazy Afternoon (Folk Heritage 112, insert, Autographed) EX/M 10.00
LP BRIGHT WINTER, Band For All Seasons (Myrrh MYR 1030) EX/M 20.00
45 BRINKLEY & PARKER, (Don't Get Fooled By The) Pander Man (Contempo 2012) EX 6.00
45 BRINSLEY SCHWARZ, Shining Brightly (U.A. UP 35118) EX 8.00
EP MOIRA BRIODY, Galway Bay (Piccadilly NEP 34017) EX/M 7.00
45 JIMMY BRISCOE & BEAVERS, I Only Feel This Way (Nems 001, wol + pub. sh) EX 6.00
45 JOHNNY BRISTOL, Leave My World (MGM 2006 505) EX 6.00
45 JOHNNY BRISTOL, Do It To My Mind (Polydor 2058 814) M 6.00
LP BRITISH ARE COMING (VA), Hollies, Mann etc. (Canada Capitol SL 6969) EX/EX 10.00
LP BRITISH FOLK ARTIST CONCERT (VA), Chad & Jeremy etc. (NEW 2 . Viking 311, soc) EX/EX 10.00
LP BRITISH MOTOWN CHARTBUSTERS (VA), Stevie, Weston etc. (Tamla Motown, TML/STML/EX/EX) EX/EX 15.00
45 BRITISH WALKERS, I Found You (Pye Int. 7N.25298, Promo) VG 15.00
LP BRITISH WILD BIRDS IN STEREO, (BBC REC 197) EX/M 10.00
45 MAY BRITT, Falling In Love Again (Top Rank JAR 230) EX 6.00
45 BOBBIE BRITTON, Learnin' The Blues (Decca Tri F 10563) EX 7.00
45 BOBBIE BRITTON, Red Indian Christmas Carol (Embassy WB 367) EX 6.00
45 BOBBIE BRITTON, Warm (Oriole CB 1503) EX 15.00
45 VICKI BRITTON, Flight 309 To Tennessee (Arista 96) M 6.00
LP TIM BROADBENT, Songs Of This That & Other (Sweet Folk 099) EX/EX 10.00
LP TIM BROADBENT, The Female Drummer (Long Man LM 4004, Autographed) EX/M 10.00
LP LANE BRODY, Lane Brody (US EMI America ST-17160, Promo) EX/M 10.00
45 BROKEN ENGLISH, Comin' On Strong (EMI EM 5) EX 6.00
45 BROKEN ENGLISH, Do You Really Want Me Back? (EMI EM 69, PS) EX/M 6.00
LP BROKEN HEARTED MELODIES (VA), Yuro, Proby, J. Ray etc. (Sunset 50422) EX/EX 10.00
45 CORRY BROKKEN, Milord (Holland Philips 318 375 PF) EX 6.00
45 BRONSKI BEAT 2 Why? (Forbidden Fruit BITE 2, PS) EX/EX 6.00
45 BRONSKI BEAT, It Ain't Necessarily So (F. Fruit BITE 3, PS) EX/M 6.00
45 BRONSKI BEAT/MARC ALMOND, Love To Love You Baby (BITE 4, PS) EX/EX 6.00
45 BRONSKI BEAT, Hit That Perfect Beat (London BITE 6, PS) EX/M 6.00
45 BRONSKI BEAT, Come On, Come On (London BITE 7, PS) EX/M 6.00
LP BRONSKI BEAT, The Age Of Consent (London BITLP 1 + in. slve) EX/EX 10.00
LP BRONSKI BEAT, Truthdare-Doubledare (London BITLP 3 + in. slve) EX/EX 10.00
45 HERMAN BROOD & WILD ROMANCE, Love You Like I Love Myself (Ariola 201) EX 6.00
45 BROOK BROTHERS, Warpaint (Pye 7N.15333) EX 6.00
45 BROOK BROTHERS, Little Bitty Heart (Pye 7N.15352) EX 6.00
45 BROOK BROTHERS, Ain't Gonna Wash For A Week (Pye 7N.15369) EX 6.00
45 BROOK BROTHERS, Married (Pye 7N.15387) EX 7.00
45 BROOK BROTHERS, He's Old Enough To Know Better (Pye 7N.15409) M 7.00
45 BROOK BROTHERS, Tell Tale (Pye 7N.15415) M 7.00
45 BROOK BROTHERS, Just Another Fool (Pye 7N.15441) M 7.00
45 BROOK BROTHERS, Welcome Home, Baby (Pye 7N.15453) M 7.00
45 BROOK BROTHERS, Town Girl (Pye 7N.15463) VG 6.00
45 BROOK BROTHERS, I'm Not Jimmy (Pye 7N.15527) EX 7.00
45 JULIAN BROOK, If You Change With The Seasons (Polydor 2058515) EX 6.00
45 GARY BROOKER, Two Fools In Love (Germany Instant RCA ZB 40243, PS) EX/EX 7.00
EP BOB BROOKMEYER, Quintet (Vogue Tri EPV 1056, tape on edges) EX/EX 7.00
EP BOB BROOKMEYER, No. 2 (Columbia SEB 10068) EX/EX 7.00
LP BOB BROOKMEYER, Out Of My Head (Atlantic 590 024) EX/M 10.00
45 BROOKS, Once In A While (Decca F 11868) VG 6.00
45 BROOKS, Cry (Till My Eyes Run Dry) (Polydor POSP 58) EX 6.00
45 DONNIE BROOKS, Mission Bell (London HLN 9168) EX 7.00
45 DONNIE BROOKS, Doll House (London HLN 9253, Promo) M 7.00
45 DONNIE BROOKS, Oh, You Beautiful Doll (London HLN 9572) VG 6.00
LP DONNIE BROOKS, The Happiest (US Era EL 105, edge split) VG/EX 12.00
45 ELKIE BROOKS, Pearl's A Singer (A&M AMS 7275) M 6.00
45 ELKIE BROOKS, Sunshine After The Rain (A&M AMS 7306) EX 6.00
45 ELKIE BROOKS, Do Right Woman, Do Right Man (A&M AMS 7324) EX 6.00
45 ELKIE BROOKS, Lilac Wine (A&M AMS 7333) M 6.00
45 ELKIE BROOKS, Only Love Can Break Your Heart (A&M AMS 7353) M 6.00
45 ELKIE BROOKS, Don't Cry Out Loud (A&M AMS 7395) M 6.00
45 ELKIE BROOKS, The Runaway (A&M AMS 7428) EX 6.00
45 ELKIE BROOKS, Warm And Tender Love (A&M AMS 8167, Promo) M 6.00
45 ELKIE BROOKS, Fool If You Think It's Over (A&M AMS 8187) M 6.00
45 ELKIE BROOKS, Nights In White Satin (A&M AMS 8235)(Sol) M 6.00
45 ELKIE BROOKS, No More The Fool (Legend LM 4, PS) EX/M 6.00
LP ELKIE BROOKS, Rich Man's Woman (A&M AMLH 64554) EX/M 10.00
LP ELKIE BROOKS, Shooting Star (A&M AMLH 64695) (EX/M/Promo/10.00) EX/M 10.00
LP ELKIE BROOKS, Two Days Away (A&M AMLH 68409) EX/EX 10.00
LP ELKIE BROOKS, Live And Learn (A&M AMLH 68509) EX/EX 10.00
LP ELKIE BROOKS, Pearls (A&M ELK 1981) EX/EX 10.00
LP ELKIE BROOKS, Pearls II (A&M ELK 1982 + insert) EX/M 10.00
LP ELKIE BROOKS Minutes (A&M AMLX 68565) EX/M 10.00
LP ELKIE BROOKS Screen Gems (EMI EJ 2402361) EX/M 10.00
LP ELKIE BROOKS, No More The Fool (Legend LMA 1 + inner sleeve) EX/M 10.00
45 GARTH BROOKS, The Red Strokes (Liberty CL 704, PS) EX/M 6.00
LP JOE BROOKS, The Private Collection (CBS 69005, GF) EX/M 10.00
EP NORMAN BROOKS, Jolson (Gala 45XP 1009) EX/EX 7.00
45 TIM BROOKS, Alright, Already (US Mohawk 1021) M 6.00
EP BIG BILL BROONZY, Sings The Blues (Columbia SEG 7674) EX/EX 10.00
LP BIG BILL BROONZY, Tribute To Big Bill (Pye Nixa NJL 16) EX/EX 20.00
LP BIG BILL BROONZY, SONNY TERRY, BROWNIE McGHEE, (Xtra 1004) EX/EX 20.00
LP BIG BILL BROONZY & PETE SEEGER, In Concert (Verve VLP 5006) EX/M 15.00
45 BROS, When Will I Be Famous? (CBS ATOM 2, PS) EX/M 6.00
45 BROS, Drop The Boy (CBS ATOM 3, PS) EX/M 6.00
45 BROS, I Owe You Nothing (CBS ATOM 4, PS) EX/M 6.00
45 BROS, Cat Among The Pigeons (CBS ATOM 6, PS) EX/M 6.00
45 BROS, Too Much (CBS ATOM 7, PS) EX/M 6.00
45 BROTHER BEYOND, The Harder I Try (Parlophone R 6184, PS) EX/M 6.00
45 BROTHER BEYOND, He Ain't No Competition (Parlophone R 6193, GF) EX/M 6.00
45 BROTHER BEYOND, When Will I See You Again (R 6239, GF, PS + postcards) EX/EX 6.00
45 BROTHER BEYOND, The Girl I Used To Know (Parlophone R 6265, PS) EX/EX 6.00
LP BROTHER BEYOND, Get Even (Parlophone PCS 7327 + inner sleeve) EX/EX 10.00
45 BROTHER BONES & SHADOWS, Sweet Georgia Brown (Oriole CB1030) EX 6.00
EP BROTHER BONES & SIDEMEN, Brother Bones (Oriole EP 7031) EX/M 7.00
LP BROTHERHOOD, Singin' 'n' Sole-In In London (Fontana TL 5390) EX/EX 10.00
45 BROTHERHOOD OF MAN, Living In The Land Of Love (Deram DM 298) EX 6.00
45 BROTHERHOOD OF MAN, Say A Prayer (Deram DM 361, wol) EX 6.00
45 BROTHERHOOD OF MAN, Lady (Dawn DNS 1072) EX 6.00
45 BROTHERHOOD OF MAN, Kiss Me, Kiss Your Baby (Dawn DNS 1111) M 6.00
45 BROTHERHOOD OF MAN, Save Your Kisses For Me (Pye 7N.45569) M 6.00
45 BROTHERHOOD OF MAN, Oh Boy (The Mood I'm In) (Pye 7N.45656) EX 6.00
45 BROTHERHOOD OF MAN, Angelo (Pye 7N.45699) M 6.00
45 BROTHERHOOD OF MAN, Figaro (Pye 7N.46037) M 6.00
45 BROTHERHOOD OF MAN, Beautiful Lover (Pye 7N.46071) M 6.00
45 BROTHERHOOD OF MAN, Middle Of The Night (Pye 7N.46117) M 6.00
LP BROTHERHOOD OF MAN, United We Stand (Deram SML 1066) EX/EX 10.00
LP BROTHERHOOD OF MAN, Twenty Greatest (K-Tel BML 7980) EX/M 10.00
45 BROTHERS, Sing Me (Bus Stop BUS 1054) EX 6.00
45 BROTHERS, Beautiful (Bus Stop BUS 1056) EX 6.00
45 BROTHERS FOUR, Greenfields (Philips PB 1009) M 6.00
45 BROTHERS FOUR, The Green Leaves Of Summer (Philips PB 1072) EX 6.00
45 BROTHERS FOUR, Frogg (Philips PB 1144) M 6.00
45 BROTHERS FOUR, 55 Days At Peking (CBS AAG 146) EX 6.00
45 BROTHERS FOUR, Changes (CBS 202512) EX 6.00
45 BROTHERS FOUR, Five Weeks In A Balloon (US Columbia 4-42507) EX 6.00
LP BROTHERS FOUR, Song Book (CBS SBPG 62012) EX/EX 10.00
LP BROTHERS FOUR, The Big Folk Hits (CBS SBPG 62194) EX/EX 10.00
LP BROTHERS FOUR, Sing Of Our Times (CBS BPG 62282) EX/EX 10.00
LP BROTHERS FOUR, Greatest Hits (CBS BPG 62313) EX/EX 10.00
LP BROTHERS FOUR, The Honey Wind Blows (CBS BPG 62554) EX/EX 10.00
45 BROTHERS JOHNSON, I'll Be Good To You (A&M AMS 7237) EX 6.00
45 BROTHERS JOHNSON, Love IS (A&M AMS 7345) M 6.00
45 BROTHERS JOHNSON, Ain't We Funkin' Now (A&M AMS 7379) EX 6.00
45 BROTHERS JOHNSON, The Real Thing (A&M AMS 8149, PS) EX/M 6.00
LP BROTHERS JOHNSON, Light Up The Night (A&M AMLK 63716, GF) EX/EX 10.00
LP BROTHERS JOHNSON, Out Of Control (A&M AMLX 64965) EX/EX 10.00
45 EDGAR BROUGHTON, Hotel Room (Harvest HAR 5040) EX 8.00
45 BROWN SAUCE, I Wanna Be A Winner (BBC RESL 101, PS) EX/EX 6.00
45 AL BROWN'S TUNETOPPERS, The Madison (Top Rank JAR 374) EX 6.00
45 CRAZY WORLD OF ARTHUR BROWN, Fire (Track 604022) VG 6.00
45 CRAZY WORLD OF ARTHUR BROWN, Devil's Grip (Track 604008) VG 6.00
45 CRAZY WORLD OF ARTHUR BROWN, Nightmare (US Track T-2582) EX 6.00
45 BOBBY BROWN, My Prerogative (MCA 1299, PS) EX/M 6.00
45 BOBBY BROWN, Don't Be Cruel (MCA 1310, PS) EX/EX 6.00
45 BOBBY BROWN, On Our Own (MCA 1350, PS) EX/EX 6.00
LP BOBBY BROWN, Don't Be Cruel (MCA MCF 3425) EX/M 10.00
45 BOOTS BROWN & BLOCKBUSTERS, Cerveza (RCA Tri 1078) EX. 8.00
45 BUSTY BROWN, I Wake Up Crying (Pacific PAC 3) M. 6.00
45 CHARLES BROWN, If You Don't Believe Me (US King 5802) EX. 6.00
LP CLIFFORD BROWN, Jazz Immortal (Affinity AFF 129) EX/EX 10.00
LP FRIDAY BROWN, Friday Brown (Philips 6308074) EX/VG. 25.00
45 GEORGIA BROWN, As Long As He Needs Me (Decca F 11273) EX 6.00
LP GEORGIA BROWN, Sings A Little Of What You Fancy (Eclipse 2011, Autographed) EX/EX 12.00
45 GERRY BROWN, Ol' Man Mose (Fontana H.334) EX 6.00
45 GERRY BROWN, Broken Date (Fontana 267248 TF) EX 6.00
45 GERRY BROWN, Russian Salad (Fontana 267271 TF) EX 6.00
LP GERRY BROWN, It's Trad Time (Fontana TFL 5165) EX/EX 10.00
45 HYLO BROWN, Your Crazy Heart (US Capitol F 4132, Promo) M 6.00
45 HYLO BROWN, Just An Old Love (US Capitol 4380, sol) M 6.00
LP HYLO BROWN, Bluegrass Goes To College (London HAB 8094) EX/EX 10.00
45 JAMES BROWN, Ain't It Funky Now (Polydor 56793, sol) EX 6.00
45 JAMES BROWN, Get Up I Feel Like Being A Sex Machine (Polydor 2001071) EX 6.00
45 JAMES BROWN, Get Up, Get Into It, Get Involved (Polydor 2001190) EX 6.00
45 JAMES BROWN, Hey America! (Mojo 2093 006, sol) EX 6.00
45 JAMES BROWN, Honky Tonk (Polydor 2066 216) EX 8.00
45 JAMES BROWN, Make I t Funky (Polydor 2001 223, wol) EX 6.00
45 JAMES BROWN, Funky President (Polydor 2066 520) M 6.00
45 JAMES BROWN, Hot (I Need To Be Loved) (Polydor 2066 642) M 6.00
45 JAMES BROWN, Get Up Offa That Thing (2066687) (Hungary/EX/EX/8.00) M 6.00
45 JAMES BROWN, Living In America (Scotti Brothers A6701, PS) EX/EX 6.00
45 JAMES BROWN, (Can You) Feel It (US King 5767) EX 7.00
45 JAMES BROWN, Sweet Little Baby Boy (US King 6065) EX 6.00
LP JAMES BROWN, The Best Of (Polydor 583 765) EX/EX 10.00
LP JAMES BROWN, Papa's Got A Brand New Bag (Polydor 2334 009) EX/EX 10.00
LP JAMES BROWN, Soul Classics (Polydor 2391057) EX/M 10.00
LP JAMES BROWN, Original Disco Man (Polydor 2391412) EX/EX 10.00
LP JAMES BROWN, People (Polydor 2391446, woc) EX/EX 10.00
LP JAMES BROWN, The Best Of (Czechoslovakia Opus 91160448) EX/M 15.00
JAMES BROWN, 40 x 45s, 8 x LPs. Write or telephone for information.
45 JANET BROWN, Iron Lady (Logo GO 366) EX 6.00
LP JANET BROWN, Iron Lady (Logo MOGO 4006) EX/M 10.00
45 JIM ED BROWN, Morning (RCA 2048) EX 5.00
45 JIM ED BROWN / HELEN CORNELIUS, I Don't Want To Have To Marry You (PB0711) M 6.00
45 JIM ED BROWN / HELEN CORNELIUS, Saying Hello, Saying I Love You (PB 0822, Promo) M 6.00
45 JIM EDWARD, MAXINE & BONNIE BROWN, Heard Bluebirds Sing (US RCA 6995) EX 6.00
LP JIM EDWARD BROWN, Just Jim (RCA RD 7952) EX/EX 10.00
LP JIM ED BROWN / HELEN CORNELIUS, Don't Want To Marry (RCA PL 12024, woc) EX/EX 10.00
45 JACKIE BROWN, Love Galore (Cactus CT 36) EX 6.00
45 JOE BROWN, Darktown Strutters' Ball (Decca F 11207, mol) EX 7.00
45 JOE BROWN, People Gotta Talk (Decca F 1496) VG 6.00
45 JOE BROWN, Shine (Pye 7N.15322, sol) EX 6.00
45 JOE BROWN, What A Crazy World We're Living In (Piccadilly 7N.35024) EX 6.00
45 JOE BROWN, A Picture Of You (Piccadilly 7N.35047) EX 6.00
45 JOE BROWN, Your Tender Look (Piccadilly 7N.35058) EX 6.00
45 JOE BROWN, It Only Took A Minute (Piccadilly 7N.35082) M 6.00
45 JOE BROWN, That's What Love Will Do (Piccadilly 7N.35106) EX 6.00
45 JOE BROWN, Nature's Time For Love (Piccadilly 7N.35129) EX 6.00
45 JOE BROWN, Sally Ann (Piccadilly 7N.35138, wol) EX 6.00
45 JOE BROWN, You Do Things To Me (Piccadilly 7N.35163) (EX/Promo/8.00) EX 6.00
45 JOE BROWN, Don't (Piccadilly 7N.35194) M 6.00
45 JOE BROWN, Charlie Girl (Pye 7N.15983) EX 6.00
45 JOE BROWN, With A Little Help From My Friends (Pye 7N.17339, wol) M 6.00
45 JOE BROWN, Always Laughing (Pinnacle P 8434) EX 6.00
45 JOE BROWN, Little Children (Solid Gold SGR 106) EX 6.00
EP JOE BROWN & MARK WYNTER, Big Hits (Woman's Own WO1, mol) EX/EX 7.00
LP JOE BROWN, Live (Piccadilly NPL 38006) EX/VG 10.00
LP JOE BROWN, A Picture Of You (Golden Guinea GGL 0146) EX/M 10.00
LP JOE BROWN & MARK WYNTER, Joe Brown/ Mark Wynter (G. Guinea GGL 0179) EX/EX 10.00
LP JOE BROWN, Here Comes Joe (Golden Guinea GGL 023l) EX/EX 10.00

EP SANDY BROWN, Sandy Brown's Jazz Band (Tempo Tri EXA 13) EX/EX 8.00
EP SANDY BROWN, Vol. 1 (Esquire EP 28) EX/EX 10.00
EP SANDY BROWN, Jazz Men (Tempo Tri EXA 33) EX/EX 8.00
EP SANDY BROWN, Blue McJazz (Pye Nixa NJE 1054) EX/EX 8.00
LP SANDY BROWN, Splanky (Spotlite SPJ 901) EX/M 10.00
LP SANDY BROWN, McJazz Lives On (One Up OU 2092) EX/EX 10.00
LP SANDY BROWN, Compositions Al Fairweather (Jasmine JASM 2014) EX/M 10.00
45 SHIRLEY BROWN, Woman To Woman (Stax STXS 2019, wol) EX 6.00
LP SHIRLEY BROWN, Woman To Woman (Stax STX 1031) EX/VG 10.00
45 TEDDY BROWN, Walk The World Away (Trojan TR 7827) EX 6.00
LP TONI BROWN/TERRY GARTHWAITE, The Joy (Fantasy FT 537) EX/EX 10.00
45 VEDA BROWN, Short Stopping (Stax STXS 2008) EX 6.00
45 ABIGAIL BROWNE, The Woman In Me (Private Stock PVT 93) M 6.00
LP DUNCAN BROWNE, The Wild Places (Logo 1007 + inner sleeve) EX/EX 10.00
45 JACKSON BROWNE, Stay (Asylum K 13128) M 6.00
LP JACKSON BROWNE, For Everyman (Asylum K 43003) EX/EX 10.00
LP JACKSON BROWNE, The Pretender (Asylum K 53048) EX/M 10.00
LP JACKSON BROWNE, Running On Empty (Asylum AS 53 070 + in. slve) EX/M 10.00
LP JACKSON BROWNE, Hold Out (Asylum K 52226 + inner sleeve) EX/EX 10.00

Please send you wants lists. 78s, 45s, EPs, LPs. 1950-2000.
Or if you prefer, duanehobden936@hotmail.com. Stock in excess of 125,000.

The JIVE DIVE RECORDS

Est. 42+ years
Write to: SHIRLEY & KEN, 69 OWLS ROAD, VERWOOD, DORSET, BH31 6HH.
Tel: 01202 822044 or 07511 257899. Email: sales@jivedive.net
Website: www.jivedive.net 10,000+ records in stock...
PAYMENT: PayPal/Debit Card/Cheque. POST & PACKING EXTRA - ADVISED. READING THIS ADVERT OUT OF DATE? WE MAY STILL HAVE SOME ITEMS AVAILABLE... DO NOT SEND PAYMENT BEFORE ORDER CONFIRMED.

US (Imports) 45rpms

ELVIS PRESLEY, Hound Dog/Don't Be Cruel (RCA) EX 4.00
ELVIS PRESLEY, Heartbreak Hotel/I Was The One (RCA) EX 4.00
ELVIS PRESLEY, Love Me Tender/Anyway You Want Me (RCA) EX 4.00
ELVIS PRESLEY, Too Much/Playing For Keeps (RCA) EX 4.00
ELVIS PRESLEY, A Honky Tonk Angel/Got Feelin' In Body (RCA) EX 4.00
ELVIS PRESLEY, His Hand In Mine/How Great Thou Art (RCA) EX 4.00

UK 45rpms

ELVIS PRESLEY, You'll Never Walk Alone/We Call On Him (RCA) EX 8.00
ELVIS PRESLEY, Spinout/All That I Am (RCA) EX 6.00
ELVIS PRESLEY, Party/Got A Lot O' Livin' To Do (RCA, Tri) EX 5.00
ELVIS PRESLEY, Don'cha Think Time/Wear Ring Round Neck (RCA, Tri) EX 5.00
ELVIS PRESLEY, A Big Hunk O' Love/My Wish Came True (RCA, Tri) EX 5.00
ELVIS PRESLEY, King Creole/Dixieland Rock (RCA, Tri) EX 5.00
ELVIS PRESLEY, Viva Las Vegas/What'd I Say (RCA) EX 5.00
ELVIS PRESLEY, Love Letters/Come What May (RCA) EX 5.00
ELVIS PRESLEY, Every Day Like Xmas/ How Would Like Be (RCA) EX 5.00
ELVIS PRESLEY, Frankie And Johnny/ Don't Stop Lovin' Me (RCA) EX 5.00
ELVIS PRESLEY, Such A Night/Never Ending (RCA) EX 5.00
ELVIS PRESLEY, Puppet On A String/Tell Me Why (RCA) EX 4.00
ELVIS PRESLEY, Ain't That Loving You Baby/Ask Me (RCA) EX 4.00
ELVIS PRESLEY, Crying In Chapel/ Believe Man In Sky (RCA) EX 4.00
ELVIS PRESLEY, Kissin' Cousins/It Hurts Me (RCA) EX 4.00
ELVIS PRESLEY, One Night/I Got Stung (RCA) EX 4.00
ELVIS PRESLEY, Kiss Me Quick/Something Blue (RCA) EX 4.00

MIXED 45rpms

KEVIN AYRES, The Up Song (Island) EX 4.00
BOB AND EARL, Harlem Shuffle (Pink Island) EX 6.00
ROY "C", Shotgun Wedding (Red & White Label, Island) EX 7.00
JIMMY CLIFF, Wild World (Pink Island) EX 3.00
FREE, Alright Now (Pink Island) EX 3.00
FREE, Alright Now (2nd press, Island) EX 2.00
ROXY MUSIC, Love Is The Drug (Island) EX 3.00
ROXY MUSIC, All I Want Is You (Island) EX 3.00
ROXY MUSIC, Pyjamarama (Island) EX 3.00
ROXY MUSIC, Oh Yeah (Island) EX 3.00
ROXY MUSIC, Tokyo Joe (Island) EX 3.00
ROXY MUSIC, Virginia Plain (Island) EX 3.00
BRYAN FERRY, Price Love/Shame + EP (Pic Cover, Island) EX 3.00
TRAFFIC, Hole In my Shoe (Pink, Island) EX 3.00
TRAFFIC, Here Go Round Mulberry Bush (Pic Cov, Island) EX 6.00
JETHRO TULL, Living In The Past (Pink Island) M 7.00

MIXED 45rpms

JOHNNY KIDD, Please Don't Touch/Growl (HMV) EX 30.00
JOHNNY KIDD, I Want That/Hurry On Back To Love (HMV) EX 18.00
JOHNNY KIDD, Restless/Magic Of Love (HMV) EX 15.00
JOHNNY KIDD, Shakin' All Over/Yes Sir, That's My Baby (HMV) EX 5.00
JOHNNY KIDD, Hungry For Love/Ecstasy (HMV, nc) EX 4.00
JOHNNY KIDD, I'll Never Get Over You/ I Got Everything (HMV) SCARCE US REISSUE 45rpms EX 3.00
HANK BALLARD, Work With Me Annie/Annie Had A Baby (King) M 6.00
HANK BALLARD, Shaky Mae/Love And Care For You (King) M 8.00
BOYD BENNETT, Seventeen/My Boy Flat-Top (King) M 6.00
THE BLUE TONES, Shake Shake/Oh Yeah (King) M 6.00
ROY BROWN, Fannie Brown Got Married (King) M 7.00
THE CHECKERS, White Cliffs Dover/Don't Stop Dan (King) M 5.00
DOMINOES, Pedal-Pushin' Papa/Can't Do 60 No More (King) M 6.00
JACK DUPREE, Rub A Little Boogie/Let Doorbell Ring (King) M 6.00
WYNONIE HARRIS, Good Rockin' Tonight (King) M 6.00
TEDDY HUMPHRIES, Guitar Pickin' Fool/What Makes Tough (King) M 6.00
BULLMOOSE JACKSON, Bowlegged Woman/I Can't Go On (King) M 5.00
THE LAMPLIGHTERS/ MILLINDER, (THURSTON HARRIS) Ride Jockey Ride/ The Grape Vine (King) M 6.00
LAMPLIGHTERS, Love Rock & Thrill/I Used Cry Mercy (King) M 6.00
CECIL McNABB Jr., Clock Tickin' Rhythm (King) M 12.00
RONNIE MOLLEEN, Rockyn' Up/Fat Mama (Wild! King) M 7.00
TODD RHODES, Rocket 69/ Daddy's Doggin' Around (King) M 6.00
THE SWALLOWS, It Ain't The Meat (King) M 6.00
BA BA THOMAS, Leave It Alone/In My Heart (King) M 7.00

MIXED LPs

THE BEATLES, Sgt. Pepper's Lonely Hearts Club (Parl. 7027) NM 50.00
THE BEATLES, Revolver (Parl. 7009) NM 45.00
THE BEATLES, Revolver (Parl. 7009) EX 25.00
THE BEATLES, With The Beatles (Parl. 1206) NM 40.00
THE BEATLES, With The Beatles (Parl. 1206) EX 20.00
THE BEATLES, Help! (Parl. 1255) NM 35.00
THE BEATLES, Help! (Parl. 1255) EX 20.00
THE BEATLES, Beatles For Sale (Parl. 1240) NM 35.00
THE BEATLES, A Hard Day's Night (Parl. 1230) EX 25.00
THE BEATLES, Rubber Soul (Parl. 1267) EX 25.00
THE BEATLES, Please Please Me (Parl. 1202) VG 20.00
THE BEATLES, Abbey Road (Parl. 7088) NM 15.00
THE BEATLES, The Beatles/1962-1966 (2LP, Apple 717) EX 8.00
THE BEATLES, Love Songs (2LP, EMI 721) EX 8.00
JOHN LENNON, Imagine (+ Poster, Apple 10004) EX 20.00
JOHN LENNON, Shaved Fish (Apple 7173) EX 8.00
JOHN LENNON, The John Lennon Collection (Parl. EMTV37) EX 7.00
GEORGE MARTIN, Help! (EMI 1775) EX 15.00

MIXED LPs

FATS DOMINO, Here Comes... (HMV 1690) EX 20.00
FATS DOMINO, Let The Four Winds Blow (N.Z, London 76709) VG 15.00
FATS DOMINO, Rare Dominos Volume Two (U.A. 29152) EX 15.00
FATS DOMINO, Rare Dominos (Liberty 83174) EX 15.00
FATS DOMINO, Fantastic Fats (Stateside 10240) EX 15.00
FATS DOMINO, This Is Fats Domino (Imperial 9028) EX 7.00
FATS DOMINO, The Very Best Of (Liberty 29467) EX 8.00
FATS DOMINO, Million Sellers By Fats, Vol. 2 (Liberty 3046) EX 7.00
FATS DOMINO, Million Sellers, Vol. 3 (Liberty 83101) EX 7.00
FATS DOMINO, Be My Guest (Sunset 50252) EX 7.00
FATS DOMINO, Fats Domino! (Sunset 50041) M 6.00
FATS DOMINO, 16 Great Tracks (MFP 4157471) EX 5.00
FATS DOMINO, The Fats Domino Collection (Dejavu 2030) EX 5.00
FATS DOMINO, 20 Greatest Hits (U.A. 29967) EX 5.00
FATS DOMINO, The Fat Man (U.A. 30067) EX 7.00
FATS DOMINO, Ain't That A Shame (U.A. 30068) EX 7.00
FATS DOMINO, Blueberry Hill (U.A. 30069) EX 7.00
FATS DOMINO, I'm Walkin' (U.A. 30099) EX 7.00
FATS DOMINO, Walkin' To New Orleans (U.A. 30117) EX 7.00
FATS DOMINO, Let The Four Winds Blow (U.A. 30118) EX 7.00

WEBSITE BEING UPDATED CHECK OUT: www.sales@jivedive.net
DO NOT SEND PAYMENT BEFORE ORDER CONFIRMED.
Email: sales@jivedive.net / WEBSITE: www: jivedive.net
TEL: 01202 822044 or 07511 257899. WANTS LISTS WELCOME.

WWW.MAXVINYLRECORDS.CO.UK

Write to: MAX HOOLEY, THE BEECHES, NEWLANDS ROAD, RUISHTON, TAUNTON, SOMERSET, TA3 5JZ.
Tel: 01823 444007 or Email: max@maxvinyl.com
Covers graded first. * denotes more by artist. P&P extra: 45s £3.50 (cheques payable to Max Hooley). THREE OR MORE RECORDS P&P FREE OF CHARGE IN UK. Card payments by phone are accepted. UK shipping address ONLY accepted. NO overseas orders. View stock, order and pay online at www.maxvinylrecords.co.uk

45 AYSHEA, An Old Fashioned Love Song (MAM MAM 59) EX 5.00
45 ROY BUDD*, Mr. Rose (Pye 7N 17279, Theme from "Mr. Rose Investigates" 1967) VG 4.00
45 ACE CANNON, Searchin' (London HLU 9866) VG 4.00
45 COOKIES, Chains (London HLU 9634) VG 4.00
45 CRESTS, Step By Step (Top Rank JAR 372, name on labels) VG 6.00
45 JACKIE DE SHANNON, When You Walk In The Room (Liberty LIB 55645, plays well) G 5.00
45 JACKIE DE SHANNON, Don't Turn Your Back On Me (Liberty LIB 10175, nol) VG 6.00
45 JIMMY GILMER & THE FIREBALLS, Thunder N' Lightnin' (Stateside SS 418) VG 4.00
45 GOLDIE & THE GINGERBREADS*, Sailor Boy (Decca F 12199) VG 4.00
45 CHARLIE GRACIE*, Crazy Girl (London HLU 8596, Tri-centre) VG 5.00
45 HUGHIE GREEN, Cuddle Up Baby (Columbia DB 8085 w Monica Rose on B-side) EX 5.00
45 JOHNNY KIDD & THE PIRATES*, Restless (HMV POP 790) EX 10.00
45 CLAUDE KING, Wolverton Mountain (CBS AAG 108) EX 8.00
45 LANA SISTERS, (Seven Little Girls) Sitting On The Back Seat (Fontana H 221) VG 5.00
45 LANCASTRIANS, We'll Sing In The Sunshine (Pye 7N 15732) EX 10.00
45 BRENDA LEE*, As Usual (Brunswick 05899, Demo, plays well) G 4.00
45 CURTIS LEE, A Night At Daddy Gee's (London HLX 9533) VG 5.00
45 MAJORS, A Wonderful Dream (London HLP 9602) VG 6.00
45 MAJORS, She's A Troublemaker (London HLP 9627) VG 4.00
45 CARL MANN, Pretend (London HLS 900, noc) VG 5.00
45 MARTY MANNING & THE CHEETAHS, Tarzan (Tarzan's March) (CBS 2721, '66) VG 4.00
45 MOONTREKKERS, Night Of The Vampire (Parlophone R 4814, Joe Meek production) EX 12.00
45 JANE MORGAN*, This Is My World Without You (HMV POP 1608 Demo, stamp on lbl) EX 10.00
45 OLYMPICS*, I Wish I Could Shimmy Like My Sister Kate (Vogue Pop V 9174) EX 8.00
45 OUTLAWS*, Valley Of The Sioux (HMV POP 927, Joe Meek production) EX 10.00
45 OUTLAWS*, Law And Order (HMV POP 1241, Joe Meek production) EX 10.00
45 PRINCE PAMPADO, Cindy (Norman - no cat. no., '76 Jamaica pressing) EX 5.00
45 RAY PETERSON*, Sweet Little Kathy (London HLX 9332) M 15.00
45 P.J. PROBY*, Hanging From Your Loving Tree (Liberty LBF 15245, stamp on lbl) EX 5.00
45 P.J. PROBY*, Today I Killed A Man (Liberty LBF 15280, stamp on label) EX 5.00
45 PURPLE GANG, Granny Takes A Trip / Bootleg Whiskey (Big T BIG 101, 70s repress) M 12.00
45 REPARATA & DELRONS, Captain Of Your Ship (Bell BLL 1002) EX 6.00
45 RIP CHORDS, Three Window Coupe / Hot Rod U.S.A. (CBS AAG 202) VG 5.00
45 ROULETTES, The Long Cigarette (Parlophone R 5382) VG 8.00
45 JOHN SCHROEDER ORCH., On The Ball (Piccadilly 7N.35319, stamp on lbl) EX 5.00
45 JOAN SIMS, Spring Song (Parlophone R 5089) VG 10.00
45 SYNDICATE OF SOUND, Little Girl (USA, Bell 640) EX 10.00
45 TORNADOS*, Monte Carlo (Decca F 11889, Joe Meek production) EX 7.00
45 TORNADOS*, Exodus (Decca F 11946, Joe Meek production) EX 7.00
45 RICKY VALANCE*, Only The Young (Columbia DB 4586, stamp on lbl) EX 7.00
45 RICKY VALANCE, Fisherboy (Columbia DB 4592, stamp on label) M 7.00
45 RICKY VALANCE, Try To Forget Her (Columbia DB 4787, stamp on lbl) M 6.00
45 BERT WEEDON*, Big Beat Boogie (PS, Top Rank JAR 300) VG/EX 4.00

Wants lists are very welcome. Over 20,000 records in stock. VISIT MY WEBSITE AT www.maxvinylrecords.co.uk to view complete stock and buy online.

GRANITE CITY ROCK 'N' ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991.
Est. 1971. P&P: £4.50 1st class mail.

2LP MARC BOLAN & T REX, Best Of The 20th Century Boy (Ktel NE 2297, GF) EX 25.00
LP TALKING HEADS (EMI UK7AH1, EX to M) EX-M 25.00
LP KATE BUSH, The Kick Inside (EMI EMC 3223, 1978) EX-M 25.00
LP THE BEATLES, Greatest (EMI Odeon OHMS 3001, Dutch) EX-M 25.00
LP IAN DURY, New Boots And Panties (Stiff Records 1977 w Photo inner) EX 29.00
LP THE VIBRATORS (Epic 1979 w Lyric inner EX 25.00
7" THE POLICE, Six Pack (Ltd. Ed. Collections, AMPP 6001, AM Records, 6 singles in Pic sleeves w Col. Pic lyric cards) All EX to M 55.00
7" SEX PISTOLS, Anarchy in The UK / I Wanna Be Me (PS, Glitterbest Ltd. 1977 640112) EX-M 25.00
7" THE DAMNED, Neat Neat Neat / Stab Your Back / Singlalonga Seabies (Stiff BUY 10, 1977 Pic slv) EX-M 95.00
7" X RAY SPEX, The Day The World Turned Day Glo / Lama Poseur (EMI INT 553 in Pic slv, yellow vinyl, 1978) EX-M 25.00
7" BUZZCOCKS, Promises / Lipstick (U.A. UP 36471, 1978) EX-M 28.00
LP THE WORLD OF BLUES POWER, John Mayall, Eric Clapton, Peter Green, Ten Years After, Paul Butterfield+ (Decca Spa 14, 1969) EX-M 30.00
LP HUMAN LEAGUE, Dare (Col. Pic disc) M 28.00
LP EDDIE & THE HOT RODS, Teenage Depression (Island ILPS 9457, 1978) EX-M 30.00
LP JOHN MAYALL, Bare Wires (Decca SKL 4945, 1968, GF) EX 40.00
LP ELVIS COSTELLO, This Years Model (RAD 3, 1978 w Col inner) 28.00 EX-M
LP ELVIS COSTELLO, My Aim Is True (Stiff SEEZ 3NP, 1977) EX 30.00
LP ELVIS COSTELLO, Armed Forces (Warner Bros. LPS 6557, 1979 w Col. inner) EX 29.00
7" ELVIS COSTELLO & THE ATTRACTIONS, Live At The Hollywood High, '79 (Radar Scope Records Pic sleeve w 4 col. Cards, Accidents Will Happen, Alison, Watching The Detectives) EX 20.00
7" ELVIS COSTELLO & THE ATTRACTIONS, Talking In The Dark / Wednesday Week (Radar Scope Records, 1979) EX-M 20.00

TERRY ROUND: ALPHABET "D" 45s

Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS., DY12 2JG. Tel: 01299 211384. P&P: £2.00 each first item, £1.00 each thereafter.
Large stock. 'Wants' lists welcomed.
ALPHABET "D"

45 TERRY DACTYL & THE DINOSAURS, Sea Side Shuffle (UK Records UKR5) EX 3.00
45 TONY DAINES, Chapel In The Moonlight (Fontana TF 433) EX 4.00
45 BOB DALE, Mary's Boy Child (Embassy WB 263) M 3.00
45 DAVE AND GRACE, I'm Leaving It Up To You (London HLU 9807) F 3.00
45 BOB DALE, White Christmas (Embassy WB 159) M 3.00
45 JIM DALE, Just Born (Parlophone R4376, purple label) EX 4.00
45 MARTIN DALE, Remember My Heart (Pye 7N 45258) EX 3.00
45 PAUL DALE BAND, Alright On The Night (PS, Ka KA 6, clear vinyl) EX 8.00
45 DALEK 1, Freedom Fighters (Vertigo DALEK 1) VG 3.00
45 DALLAS, BBC TV Theme (PS, BBC RESL 87) M 4.00
45 MARIA DALLAS, Love's Carousel (M&M Music FFMS 10019, Demo) M 5.00
45 TONY DALLO, Navarone-Twist (Parlophone R4890) EX 4.00
45 DAVID & MARIANNE DALMOUR, Bonsoir Cher (Columbia DB 7529) EX 5.00
45 LACY J. DALTON, Hard Times (CBS 9322, Demo) M 5.00
45 ROGER DALTREY, Giving It All Away (Track 2094.110) M 4.00
45 ROGER DALTREY, Walking The Dog (Polydor 2058.628) VG 4.00
45 ROGER DALTREY, Free Me (PS, Polydor 2001.980) EX 4.00
45 ROGER DALTREY, I'm Free (PS, Ode ODS 66302) EX 4.00
45 DALYS, Me Japanese Boy (Fontana TF 546) EX 5.00
45 DAMIAN, The Time Warp (PS, Jive 209) M 5.00
45 DAMITA JO, I'd Do It Again (RCA Victor 47.5022, US Demo) VG 5.00
45 DAMON, Can I Wish you A Merry Christmas (Nomad 1001) EX 4.00
45 KENNY DAMON, While I Live (Mercury MF 907) EX 5.00
45 VIC DAMONE, The Only Man On The Island (Phillips PB 837) EX 3.00
45 VIC DAMONE, Separate Tables (Phillips PB 889) EX 3.00
45 VIC DAMONE, Tender Is The Night (Capitol CL 15238) EX 3.00
45 DAN THE BANJO MAN, Dan The Banjo Man (Rare Earth RES 110) EX 4.00
45 ENGLAND DAN & JOHN FORD COLEY, Hollywood Heckle & Jive (Big Tree K11334) M 4.00
45 ENGLAND DAN & JOHN FORD COLEY, We'll Never Have To Say Goodbye Again (Big Tree K11111) M 4.00
45 ENGLAND DAN & JOHN FORD COLEY, Nights Are Forever Without You (Big Tree K10866) EX 3.00
45 ENGLAND DAN & JOHN FORD COLEY, I'd Really Love To See You Tonight (Big Tree K10810) EX 3.00
45 DANA, All Kinds Of Everything (Rex R11054) M 4.00
45 DANA, Who Put The Lights Out (Rex 1102) M 3.00
45 DANA, Please Tell Him, That I Said Hello (GTO 6) EX 3.00
45 DANA, It's Gonna Be A Cold, Cold Christmas (GTO 45) M 3.00
45 DANA, Fairytale (GTO 66) EX 3.00
45 DANA, Something's Cookin' In The Kitchen (PS, GTO 243) EX 3.00
45 DANA, I Feel Love Comin' On (PS, Creole CR 32 EX 3.00
45 DANA, "Yermon" (PS, Towerbell TOW 21, souvenir record) M 4.00
45 DANCE PEOPLE, Fly Away (Satril SAT 147) M 5.00
45 DANCING DID, The Last Platoon (PS, Stiff BUY DJ 136) M 12.00
45 DANDY, Disco Dancer (RCA PB 5122, Demo) M 5.00
45 DANIEL (AGED 7), Dearest Charles (Logo GOWED 7) M 5.00
45 DANIEL, Julie (Ariola 105.366) M 4.00
45 CHARLES DANIELS BAND, The Devil Went Down To Georgia (Epic EPC 7737) M 4.00
45 CHARLES DANIELS BAND, Billy The Kid (Epic EPC 5012) M 4.00
45 CHARLES DANIELS BAND, Still In Saigon (Epic EPC 2246, Demo) M 5.00
45 CHARLES DANIELS BAND, Long Haired Country Boy (Kama Sutra KA 601) M 5.00
45 ROLY DANIELS, Angel, She Was Love (CBS 4297) EX 5.00
45 ROLY DANIELS, Take A Letter Maria (CBS 4748) EX 4.00
45 JOHNNY DANKWORTH ORCH., Experiments With Mice (Parl. MSP 6255) G 4.00
45 JOHNNY DANKWORTH ORCH., Cannonball (Columbia DB 4852) EX 4.00
45 JOHNNY DANKWORTH ORCH., African Waltz (Columbia DB 4590) M 4.00
45 DANNY & THE JUNIORS, At The Hop (ABC 4123) M 3.00
45 ROBERTS DANOVA, I Saw You Sleep This Morning (Decca F13081) EX 4.00

45 TERENCE TRENT D'ARBY, Dance Little Sister (Poster Pack, CBS TRENT Q5) M 4.00
45 JOHNNY DARKE, I'm Not A Believer (Carrere CAR 130) M 4.00
45 BOBBY DARIN, Dream Lover (London 45.HLE 8867) EX 3.00
45 BOBBY DARIN, Mack The Knife (London 45.HLK 8939) EX 3.00
45 BOBBY DARIN, La Mer (Beyond The Sea) (London 45.HLK 9034) EX 3.00
45 BOBBY DARIN, Clementine (London 45.HLK 9086) EX 3.00
45 BOBBY DARIN, Lazy River (London 45.HLK 9303) EX 3.00
45 BOBBY DARIN, Multiplication (London 45.HLK 9474) EX 3.00
45 BOBBY DARIN, Things (London 45.HLK 9575) EX 3.00
45 BOBBY DARIN, I've Found A New Baby London 45.HLK 9663) VG 5.00
45 BOBBY DARIN, Milord (Atlantic AT 4002) VG 4.00
45 BOBBY DARIN, If I were A Carpenter (Atlantic 584051) M 4.00
45 BOBBY DARIN, If A Man Answers (Capitol CL 15272) M 4.00
45 BOBBY DARIN, Eighteen Yellow Roses (Capitol CL 15306) EX 4.00
45 DARKNESS, "Orchestral Maneouvres In The Darkness" (PS, Guide 49) M 7.00
45 GUY DARRELL, I've Been Hurt (Santa Ponsa PNS 4) EX 4.00
45 JAMES DARREN, Goodbye Cruel World (Pye 7N 25116) EX 3.00
45 JAMES DARREN, Because They're Young (Pye 7N 25059) EX 4.00
45 JAMES DARREN, Her Royal Majesty (Pye 7N 25125) F 3.00
45 JAMES DARREN, Conscience (Pye 7N 25138) EX 4.00
45 JENNY DARREN, River Deep, Mountain High (MajorMinor MM 611) M 6.00
45 JENNY DARREN, Too Many Lovers (DJM DJS 10824) M 4.00
45 JENNY DARREN, Ladykiller (DJM DJS 10849) M 4.00
45 JENNY DARREN, Heartbreaker (DJM DJS 10878) M 4.00
45 DARTS, Daddy Cool / The Girl Can't Help It (Magnet MAG 100) M 5.00
45 DARTS, Come Back My Love (PS, Magnet MAG 110) M 3.00
45 DARTS, The Boy From New York City (PS, Magnet MAG 116) M 3.00
45 DARTS, "It's Raining" (PS, Magnet MAG 196) M 3.00
45 DARTS, Don't Let It Fade Away (PS, Magnet MAG 134) M 3.00
45 DARTS, Get It (PS, Magnet MAG 140) M 3.00
45 DARTS, Duke Of Earl (PS, Magnet MAG 147) M 3.00
45 DARTS, Can't Get Enough Of Your Love (PS, Magnet MAG 156) M 3.00
45 DARTS, Reet Petite (PS, Magnet MAG 160) M 3.00
45 DARTS, Let's Hang On (PS, Magnet MAG 174) M 3.00
45 DARTS, Peaches (PS, Magnet MAG 179) EX 3.00
45 DARTS, White Christmas (PS, Magnet MAG 184) M 3.00
45 DARTS, Jump Children Jump (PS, Magnet MAG 203) M 5.00
45 DATSUNS, Blacken My Thumb (PS, Hellsquad HS 020) M 4.00
45 ANNE-MARIE DAVID, Wonderful Dream (Epic EPC 1446) EX 3.00
45 F.R. DAVID, Words (PS, Carrere CAR 248) M 3.00
45 DAVID AND JONATHAN, Michelle (Columbia DB 7800) EX 3.00
45 DAVID AND JONATHAN, Lovers Of The World Unite Columbia DB 7950) EX 3.00
45 JIM DAVIDSON, The Devil Went Down To Brixton (Scratch HS 407) EX 4.00
45 ALLUN DAVIES, Girls Were Made To Love And Kiss (Parlophone R5384) EX 4.00
45 DAVE DAVIES, Death Of A Clown (Pye 7N 17356) EX 4.00
45 DAVE DAVIES, Suzannah's Still Alive (Pye 7N 17429) EX 5.00
45 FREDDY DAVIES, Sentimental Songs (MajorMinor MM 536) VG 4.00
45 FREDDY DAVIES, So Lucky (Pye 7N 45157) M 4.00
45 WINDSOR DAVIES & DON ESTELLE, Whispering Grass (EMI 2290) M 3.00
45 PAUL DA VINCI, Your Baby Ain't Your Baby Anymore (PennyFarthing PEN 843) M 5.00
45 PAUL DA VINCI, When You Dance With Me (Epic EPL 5234, Demo) EX 4.00
45 BILLY DAVIS, Tell Him (Decca F11572) EX 5.00
45 BILLY DAVIS, I Want You To be My Baby (Decca F12823) EX 5.00
45 JOAN DAVIS & THE MONSTER ORCH., Love Magic (CBS 7479, Demo) M 4.00
45 MAC DAVIS, Kiss It And Make It Better (CBS 1917, Demo) M 6.00
45 MAC DAVIS, Thunder In The Afternoon (CBS 5157, Demo) M 4.00
45 MAC DAVIS, It's Hard To Be Humble (Casablanca CAN 210) M 4.00
45 PAUL DAVIS, Thinking Of You (Bang 006) M 5.00
45 PAUL DAVIS, I Go Crazy (Bang 011) M 5.00
45 PAUL DAVIS, Cool Night (Arista ARIST 449) M 4.00
45 SAMMY DAVIS JR., Because Of You (Brunswick 05326, silver/gold) F 4.00
45 SAMMY DAVIS JR., Frankie And Johnny (Brunswick 05611) EX 4.00
45 SAMMY DAVIS JR., Just One Of Those Things (Brunswick 05629, Demo) M 6.00
45 SAMMY DAVIS JR., Unspoken (Brunswick 05747) EX 4.00
45 SAMMY DAVIS JR., I Never Got Out Of Paris (Brunswick 05778, 1-sided Demo) M 5.00
45 SAMMY DAVIS JR., Eee-O-Eleven (HMV POP 777, Demo) M 6.00
45 SAMMY DAVIS JR., Bee-Bom (Reprise R20175) M 5.00
45 SAMMY DAVIS JR., Smile (Reprise R20187, Demo) M 5.00
45 SAMMY DAVIS JR., Not For Me (Reprise R20289) EX 4.00
45 SAMMY DAVIS JR., A Legend In My Time (MGM 2006.259) M 4.00
45 SKEETER DAVIS, The End Of The World (RCA 1328) EX 4.00
45 SPENCER DAVIS GROUP, Keep On Running (Fontana TF 632) EX 3.00
45 SPENCER DAVIS GROUP, Somebody Help Me (Fontana TF 679) EX 3.00
45 SPENCER DAVIS GROUP, Mr. Second Class (United Artists UP 1203) EX 6.00
45 DAWN, Candida (Bell 1118) M 3.00
45 DAWN, Knock Three Times (Bell 1146) EX 3.00
45 DAWN, What Are You Doing Sunday (Bell 1169) M 3.00
45 DAWN, Tie A Yellow Ribbon Round The Ole Oak Tree (Bell 1287) M 4.00
45 DAWN, Say, Has Anybody Seen My Sweet Gypsy Rose (Bell 1322) EX 3.00
45 DAWN, Who's In The Strawberry Patch With Sally (Bell 1343) M 3.00
45 DAWN, Look Into My Eyes Pretty Woman (Bell 1410) M 5.00
45 DEBBIE DAWN, There Goes That Song Again (Warners K16384) EX 4.00
45 TONY DAWSON, Empty Pocket Feeling (Demon DMN 505) VG 5.00
45 DORIS DAY, Everybody Loves A Lover (Philips PB 843) EX 4.00
45 DORIS DAY, Love Me In The Daytime (Philips PB 910) EX 4.00
45 DORIS DAY, I Enjoy Being A Girl (Philips PB 987) EX 4.00
45 DORIS DAY, Please Don't Eat The Daisies (Philips PB 1018, Demo) M 7.00
45 DORIS DAY, Move Over Darling (CBS AAG 183) EX 4.00
45 DORIS DAY, Love Sweet Love (Philips 6006.576) EX 4.00
45 KENNY DAY, Teenage Sonata (Top Rank JAR 339) EX 4.00
45 DEAD END KISS, Have I The Right (CBS 4972) EX 3.00
45 DEAD END KISS, Breakaway (CBS 5400, Demo) EX 4.00
45 DEAD OR ALIVE, You Spin Me Round (PS, Epic A 4861) M 4.00
45 DEAD OR ALIVE, Lover Come Back To Me (PS, Epic A 6086) EX 3.00
45 DEALERS, Don't Touch That Dial (DEAL 1) M 5.00
45 JIMMY DEAN, Big Bad John (Phillips PB 1187) M 3.00
45 JIMMY DEAN, To A Sleeping Beauty (Phillips PB 1210) EX 4.00
45 JIMMY DEAN, Steel Men (CBS AAG 107) M 4.00
45 JIMMY DEAN, Little Black Book (CBS AAG 122) EX 3.00
45 HAZEL DEAN, Searchin' (PS, Proto ENA 109) M 4.00
45 HAZEL DEAN, Whatever I Do, Wherever I Go (PS, Proto ENA 119) EX 4.00
45 HAZEL DEAN, Maybe We Should Call It A Day (PS, EMI EM 62) EX 3.00
45 TERRI DREW, I'm Confessin' (Top Rank JAR 141) VG 4.00
45 CHRIS DE BURGH, The Lady In Red (PS, A&M AM 331) M 4.00
45 CHRIS DE BURGH, Fatal Hesitation (PS, A&M AM 346) M 5.00
45 CHRIS DE BURGH, A Spaceman Came Travelling (PS, A&M AM 365) M 4.00
45 CHRIS DE BURGH, Missing You (PS, A&M AM 474) M 4.00
45 CHRIS DE BURGH, Tender Hands (PS, A&M AM 486) M 3.00
45 CHRIS DE BURGH, This Waiting Heart (PS, A&M AM 528) M 3.00
45 CHRIS DE BURGH, Separate Tables (PS, A&M AM 863) M 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Hold Tight! (Fontana TF 671) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Hideaway (Fontana TF 711) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Bend It (Fontana TF 746) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Save Me (Fontana TF 775) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Okay! (Fontana TF 830) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Zabadak! (Fontana TF 873) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, The Legend Of Xanadu (Fontana TF 903) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Last Night In Soho (Fontana TF 953) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, The Wreck Of The 'Antoinette' (Fontana TF 971) EX 3.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Mr. President (Fontana 6007.022) EX 4.00
45 DAVE DEE, DOZY, BEAKY, MICK & TICH, Classic Cuts EP (PS, Phillips CUT 105) EX 4.00
45 KIKI DEE, Amoureuse (Rocket PIG 4) M 4.00
45 KIKI DEE, I've Got The Music In Me (Rocket PIG 12) EX 4.00
45 KIKI DEE, How Glad I Am (Rocket PIG 16) EX 4.00
45 KIKI DEE, Once A Fool /(Rocket ROKN 501) EX 3.00
45 KIKI DEE, First Thing In The Morning (Rocket ROKN 5220) M 3.00
45 KIKI DEE, Night Hours (Rocket ROKN 523) M 3.00
45 KIKI DEE, Star (PS, Ariola ARO 251) M 3.00
45 KIKI DEE, Midnight Flyer (Ariola ARO 266) EX 3.00
45 CAROL DEENE, Norman (HMV POP 973) EX 4.00
45 CAROL DEENE, Johnny Get Angry (HMV POP 1027) EX 4.00
45 CAROL DEENE, Some People (HMV POP 1058) VG 3.00
45 CAROL DEENE, James (Hold The Ladder Steady) (HMV POP 1086) EX 3.00
45 DEEP FEELING, Do You Love Me (Page One POF 165) EX 4.00
45 DEEP PURPLE, Black Night (Harvest HAR 5020) EX 4.00
45 DEEP PURPLE, Strange Kind Of Woman (Harvest HAR 5033) EX 4.00
45 DEEP PURPLE, Fireball (Harvest HAR 5045) EX 5.00
45 DEEP PURPLE, Smoke On The Water (Purple PUR 132) EX 4.00
45 DEEP PURPLE, New Live & Rare EP (Purple PUR 135) M 4.00
45 DEEP PURPLE, New Live & Rare EP (Purple PUR 135, purple vinyl) EX 7.00
45 DEEP PURPLE, New Live & Rare EP, Vol. 2 (Purple PUR 137) EX 5.00
45 DEEP PURPLE, Might Just Take Your Life (Warners PUR 7784, US issue) EX 5.00
45 RICK DEES, Disco Duck (RSO 2090.204) EX 3.00
45 DEF LEPPARD, Getcha Rocks Off (Vertigo 6059.240) EX 5.00
45 DEF LEPPARD, Heaven Is (PS, Bludgeon Riffola LEP9, etched disc) EX 7.00
45 DELANEY & BONNIE, Comin' Home (Atlantic 584308) VG 3.00
45 DELEGATION, Where Is The Love (State STAT 40) EX 3.00
45 DELEGATION, Honey I'm Rich (State STAT 75) M 5.00
45 DELEGATION, 12th House (Ariola ARO 252, DJ issue) M 8.00
45 DELICATESSEN, Monkey Suit (PS, Starfish STF 4) M 3.00
45 DELETIA, Thinking Dogs For The Stupid (PS, Evil World SIN 4) EX 3.00
45 WALDO DE LOS RIOS, Mozart (A&M AMS 836) EX 4.00
45 ELAINE DELMAR, That Old Feeling (Fontana H241, Demo) EX 4.00
45 ELAINE DELMAR, The World Is Ours (CBS 4408, Demo) EX 5.00
45 JULIE DE MARCO, Bless This House (HMV POP 1255) EX 4.00
45 ROD DEMICK & IAN GOMM, I'm In A Heartache (Virgin VS 399) EX 5.00
45 CATHY DENNIS, Too Many Walls (PS, Polydor CATH 4) M 3.00
45 MARTIN DENNY, Quiet Village (London HLU 8860) VG 3.00
45 JOHN DENVER, Annie's Song (RCA APBO 0295) M 3.00
45 JOHN DENVER, I'm Sorry (RCA 2588) EX 3.00
45 JOHN DENVER, Fly Away (RCA 2646) EX 3.00
45 KARL DENVER, Wimoweh (Decca F11420) EX 3.00
45 KARL DENVER, Joe Sweeney (Decca F11360) EX 3.00
45 KARL DENVER, Mexicali Rose (Decca F11395) EX 3.00
45 KARL DENVER, Never Goodbye (Decca F11431) EX 3.00
45 KARL DENVER, A Little Love, A Little Kiss (Decca F11470) EX 3.00
45 KARL DENVER, Blue Weekend (Decca F11505) EX 3.00
45 KARL DENVER, Dry Tears (Decca F11553) EX 3.00
45 KARL DENVER, Indian Love Call (Decca F11674) EX 4.00
45 KARL DENVER, Still (Decca F11720) EX 3.00
45 KARL DENVER, My World Of Blue (Decca F11828) EX 3.00
45 DEODATO, Also Sprach Zarathustra (CTI Records CTS 4000) EX 3.00
45 DEPARTMENT 5, Is Vic There? (Demon D1003) EX 5.00
45 LYNSEY DE PAUL, Sugar Me (Mam 81) M 4.00
45 LYNSEY DE PAUL, Getting A Drag (Mam 88, Demo) EX 4.00
45 LYNSEY DE PAUL, Won't Somebody Dance With Me? (Mam 109) M 3.00
45 LYNSEY DE PAUL, Ooh I Do (Warners K16401) M 3.00
45 LYNSEY DE PAUL, No Honestly (Jet 747) M 4.00
45 LYNSEY DE PAUL, Rhythm And Blue Jean Baby (Jet 755) EX 4.00
45 LYNSEY DE PAUL, Rock Bottom (Polydor 2058.859) EX 4.00
45 DEPECHE MODE, New Life (PS, Mute 14) M 5.00
45 DEPECHE MODE, Just Can't Get Enough (PS, Mute 16) M 5.00
45 DEPECHE MODE, See You (PS, Mute 18) M 3.00
45 DEPECHE MODE, The Meaning Of Love (PS, Mute 22) M 3.00
45 DEPECHE MODE, Leave In Silence (PS, Mute BONG 1) EX 3.00
45 DEPECHE MODE, Get The Balance Right (PS, Mute BONG 2) EX 3.00
45 DEPECHE MODE, Everything Counts (PS, Mute BONG 3) M 3.00
45 DEPECHE MODE, Love In Itself 2 (PS, Mute BONG 4) M 3.00
45 DEPECHE MODE, People Are People (PS, Mute BONG 5) M 3.00
45 DEPECHE MODE, Master And Servant (PS, Mute BONG 6) M 3.00
45 DEREK AND RAY, Interplay (RCA PB 9136) EX 5.00
45 DEREK & THE DOMINOES, Layla (Polydor 2058.130) M 3.00
45 DEREK & THE DOMINOES, Why Does Love Got To Be So Sad (RSO 2090.104) EX 4.00
45 ROD DERRET, Bongo Train (Zodiac Z45-1062, New Zealand issue) EX 5.00
45 TERI DE SARIO, Ain't Nothing Gonna Keep Me From You (Casablanca CAN 128) EX 3.00
45 TERI DE SARIO, Back In Your Arms Again (Casablanca CAN 137) M 4.00
45 MICHAEL DES BARRES, I'm Only Human (RSO DLSF 7) M 4.00
45 DESERTERS, Alien (Capitol CL 225) EX 4.00
45 DESIGN, Banging ON The Old Piano (EMI 2366, Demo) M 5.00
45 STEPHANIE DE SYKES, Born With A Smile On My Face (Bradleys BRAD 7409) EX 3.00
45 STEPHANIE DE SYKES, Only Love (PS, Bradleys BRAD 7474) EX 4.00
45 WILLIAM DEVAUGHAN, Be Thankful For What You Got (Chelsea 2005.002) EX 5.00
45 DEVONPORT FIELD GUN CREW, Run Gunner Run (Monarch MON 030) M 5.00
45 SYDNEY DEVINE, Oor Wee Willie (Emerald MD 1174) M 4.00
45 SYDNEY DEVINE, The Last Kiss (Phillips 6006.545) EX 3.00
45 DEVO, Jocko Homo (Stiff DEV 1, generic sleeve) EX 6.00
45 DEVO, Satisfaction (PS, Stiff BOY 1) EX 5.00
45 DEVO, Be Stiff (Stiff BOY 2) EX 4.00
45 BARRY DEVORZON, Honey (MCA 147, Demo) EX 5.00
45 BARRY DEVORZON, Theme From "The Warriors" (A&M AMS 7442, Demo) M 5.00
45 SHEILA B. DEVOTION, Singin' In The Rain (EMI 2751) EX 4.00
45 SHEILA B. DEVOTION, Spacer (PS, Carrere CAR 128) M 4.00
45 SHEILA B. DEVOTION, Love Me Baby (PS, Carrere 49288) M 4.00
45 DEXY'S MIDNIGHT RUNNERS, There, There, My Dear (PS, EMI R6038) EX 3.00
45 DEXY'S MIDNIGHT RUNNERS, Keep It (PS, EMI R6042) EX 3.00
45 DEXY'S MIDNIGHT RUNNERS, Show Me (PS, EMI DEXYS 6) M 4.00
45 DEXY'S MIDNIGHT RUNNERS, Come On Eileen (PS, EMI DEXYS 9) M 3.00
45 DEXY'S MIDNIGHT RUNNERS, Jackie Wilson Said (PS, EMI DEXYS 10) EX 3.00
45 DEXY'S MIDNIGHT RUNNERS, Let's Get This Thing Straight (PS, EMI DEXYS 11) M 3.00
45 DEXY'S MIDNIGHT RUNNERS, "Brush Strokes" TV Theme (PS, EMI BRUSH 1) EX 4.00
45 JOY DEY, Can I Touch You (Gipsy 10) EX 4.00
45 CLIFF DE YOUNG, Sunshine On My Shoulders (MCA 153) EX 4.00
45 GREGG DIAMOND, Doing That (Fancy Dancer) (TK Records TKR 7534, Demo) M 5.00
45 JIM DIAMOND, I Should Have Known Better (A&M AM 220) M 3.00
45 JIM DIAMOND, Hi Ho Silver (PS, A&M AM 296) M 3.00
45 JIM DIAMOND, I Sleep Alone At Night (PS, A&M AM 229, Demo) M 5.00
45 JIM DIAMOND, Remember I Love You (PS, A&M AM 247, Demo) M 4.00
45 NEIL DIAMOND, Sweet Caroline (Good Times Never Seemed So Good) (MCA 106) M 5.00
45 NEIL DIAMOND, Cracklin' Rosie (Uni UN 529) M 4.00
45 NEIL DIAMOND, I Am... I Said (Uni UN 532) EX 4.00
45 NEIL DIAMOND, Song Sung Blue (Uni UN 538) EX 4.00
45 NEIL DIAMOND, Cherry, Cherry (Uni UN 556) EX 4.00
45 NEIL DIAMOND, He Ain't Heavy... He's My Brother (Uni UN 55264, US issue) M 5.00
45 NEIL DIAMOND, Stones (Uni UN 55310, US issue) EX 4.00
45 NEIL DIAMOND, Beautiful Music (CBS 4601) M 3.00
45 NEIL DIAMOND, Forever In Blue Jeans (CBS 7074) M 3.00
45 NEIL DIAMOND, Love On The Rocks (PS, Capitol CL 16173) EX 3.00
45 DIAMONDS, Little Darlin' (Mercury 6052.612) EX 4.00
45 DIAMONDS, Eternal Lovers (Mercury AMT 1004) EX 4.00
45 DIAN & THE GREENBRIAR BOYS, He Was A Friend Pye 7N 25208) VG 4.00
45 MANU DIBANGO, Big Blow (Decca FR 13755) EX 3.00
45 DICK AND DEEDEE, The Montain's High (London HLG 9408) VG 4.00
45 NEVILLE DICKIE, The Robin's Return (Major Minor MM 644) EX 3.00
45 BARBARA DICKSON, Answer Me (RSO 2090.174) EX 4.00
45 BARBARA DICKSON, People Get Ready (RSO 2090.166) EX 3.00
45 BARBARA DICKSON, I Believe In You (Epic A 2305, Demo) EX 4.00
45 BARBARA DICKSON, Only Seventeen (PS, Epic A 1058, Demo) M 4.00
45 BARBARA DICKSON, Don't Think Twice It's Alright (PS, Columbia 658266) EX 4.00
45 BARBARA DICKSON, Time After Time (TV Theme) (PS, K-Tel BABS 1) EX 4.00
45 ROY DICKSON & THE BILLY BOYS, Port-Y-Down (Fontana TF 826) EX 4.00
45 MARLENE DIETRICH, Lili Marlene (MCA 60137) EX 4.00
45 MARLENE DIETRICH, Just A Gigolo (Columbia DB 9050, Demo) M 4.00
45 RICHARD DIGANCE, Earl's A Winger (Chrysalis CHS 2200) M 4.00
45 CHERYL DILCHER, Deep Down Inside (A&M AMS 7091, Demo) EX 5.00
45 DIMITRI, The Magic Is Yours (Mercury 6011.070) EX 3.00
45 MARK DINNING, Teen Angel (MGM 1053) F 3.00
45 DION, Sandy (Stateside SS 161, no middle) EX 5.00
45 DION, Runaround Sue (Top Rank JAR 586) EX 4.00
45 DION, The Wanderer (Phillips 6146.700) M 4.00
45 DIRECT CURRENT, Everybody Here Must Party (Sidewalk SID 110, Demo) M 4.00
45 DIRE STRAITS, Sultans Of Swing (Vertigo 6059.206) M 4.00
45 DIRE STRAITS, Lady Writer (Vertigo 6059.230) EX 6.00
45 DIRE STRAITS, Romeo & Juliet (Vertigo MOVIE 1) M 4.00
45 DIRE STRAITS, Skateaway (PS, Vertigo MOVIE 2) M 3.00
45 DIRE STRAITS, Private Investigations (PS, Vertigo DSTR 1) M 3.00
45 DIRE STRAITS, Twisting By The Pool EP (PS, Vertigo DSTR 2) M 4.00
45 DIRE STRAITS, So Far Away (PS, Vertigo DSTR 9) EX 3.00
45 DIRE STRAITS, Money For Nothing (PS, Vertigo DSTR 10) M 3.00
45 DIRE STRAITS, Walk Of Life (PS, Vertigo DSTR 12) M 4.00
45 DIRE STRAITS, Your Latest Trick (PS, Vertigo DSTR 13) EX 4.00
45 DIRE STRAITS, Sultans Of Swing (PS, Vertigo DSTR 15) EX 4.00
45 DIRE STRAITS, Calling Elvis (PS, Vertigo DSTR 16) EX 4.00
45 DIRE STRAITS, On Every Street (PS, Vertigo DSTR 18) M 5.00
45 DIRT BAND, An American Dream (United Artists UP 609) M 4.00
45 DIRT BAND, Mother Earth (United Artists UA XW 936, US issue) M 4.00
45 DIRK & STIG, Ging Gang Goolie (EMI 2852, black vinyl Demo) M 10.00
45 DISCO DICK, Disco Dick (EMI 2973, Demo) EX 4.00
45 RICKI DISONI, Hey! Aston Villa (Wild Dog DOG 28) EX 4.00
45 SACHA DISTEL, Rain Drops Keep Falling On My Head (Warners WB 7345) EX 3.00

45 SACHA DISTEL, Odds And Ends (Warners WB 8025) EX 3.00
45 SACHA DISTEL, Joy (EMI 2786, Demo) M 4.00
45 DIVERSIONS, Fattie Bum-Bum (Gull GULS 18) M 4.00
45 DIVINE, You Think You're A Man (Proto ENA 118) EX 4.00
45 ANITA DOBSON, "Eastenders Theme" (PS, BBC RESL 191) EX 3.00
45 BONNIE DOBSON, Absence Of Romance (PS, Ritz 036) M 4.00
45 DOCTOR AND THE MEDICS, Spirit In The Sky (PS, GF, IRS IRM 113) M 3.00
45 KEN DODD, Love Is Like A Violin (Decca F11248) EX 2.00
45 KEN DODD, Dream That I Love You (Decca F11293) EX 3.00
45 KEN DODD, Once In Every Lifetime (Decca F11355) EX 3.00
45 KEN DODD, Pianissimo (Decca F11422) EX 3.00
45 KEN DODD, Come To Me (Columbia DB 4872, Demo) VG 3.00
45 KEN DODD, Remember I Love You (Columbia DB 4937) EX 2.00
45 KEN DODD, Still (Columbia DB 7094) EX 2.00
45 KEN DODD, Eight By Ten (Columbia DB 7191) M 3.00
45 KEN DODD, Happiness (Columbia DB 7325) EX 2.00
45 KEN DODD, No-One's Listening (Columbia DB 7398) EX 2.00
45 KEN DODD, Tears (Columbia DB 7659) EX 2.00
45 KEN DODD, The River (Columbia DB 7750) EX 2.00
45 KEN DODD, The Song Of The Diddy Men (Columbia DB 7782) EX 2.00
45 KEN DODD, Promises (Columbia DB 7914) M 3.00
45 KEN DODD, More Than Love (Columbia DB 7976) M 3.00
45 KEN DODD, It's Love (Columbia DB 8031) EX 2.00
45 KEN DODD, Let Me Cry On Your Shoulder (Columbia DB 8101) M 3.00
45 KEN DODD, Mine (Kiss Me Goodnight) (Columbia DB 8250) EX 2.00
45 KEN DODD, The Same Mistakes (Columbia DB 8297) M 3.00
45 KEN DODD, And You Were There (Columbia DB 8365) M 3.00
45 KEN DODD, Sunshine (Columbia DB 8444) M 3.00
45 KEN DODD, Now That You're Gone (Columbia DB 8477) EX 2.00
45 KEN DODD, Don't Say A Word (Columbia DB 8647) EX 2.00
45 KEN DODD, Azzurro (Blue Skies) (Columbia DB 8694) EX 2.00
45 KEN DODD, Brokenhearted (Columbia DB 8725) EX 2.00
45 KEN DODD, When Love Comes Around (Columbia DB 8796) EX 2.00
45 KEN DODD, This Is Our Dance (Columbia DB 8840) EX 2.00
45 KEN DODD, Just Out Of Reach (Columbia DB 8947) EX 2.00
45 KEN DODD, Don't Leave Me Lonely (EMI 2140) EX 2.00
45 KEN DODD, Think Of Me, Wherever You Are (EMI 2342) EX 2.00
45 KEN DODD, I'll Never Forget You (EMI 2558) EX 2.00
45 KEN DODD, Give Me Your Love (EMI DB 9062) EX 2.00
45 KEN DODD, Hold My Hand (Images IMGS 0002) EX 4.00
45 KEN DODD, Little Words (Ritz 090) M 3.00
45 JOE DOLAN, Make Me An Island (Pye 7N 17738) EX 4.00
45 JOE DOLAN, Teresa (Pye 7N 17833) EX 4.00
45 JOE DOLAN, You're Such A Good Looking Woman (Pye 7N 17891) EX 4.00
45 JOE DOLAN, I Need You (Pye 7N 45702) EX 4.00
45 JOE DOLAN, More And More (Pye 7P 213) EX 4.00
45 JOE DOLAN, Sister Mary (PS, Pye 45 PY 14.066, French issue) EX 5.00
45 JIM DOLBY, Gold Fever (Penny Farthing PEN 882) M 4.00
45 JOE DOLCE, Shaddap You Face (Epic EPC M 3.00
45 JOE DOLCE, Christmas At Our House (Red Bus RBUS 64) M 3.00
45 KLAUS DOLDINGER, "The Boat" Film Theme (PS, WEA K18852) M 5.00
45 DOLL, Desire Me (Beggars Banquet BEG 11) EX 4.00
45 DOLL BY DOLL, Gypsy Blood (WEA K17559) M 4.00
45 DOLLAR, Who Were You In The Moonlight (Carrere CAR 110) M 4.00
45 DOLLAR, I Wanna Hold Your Hand (PS, Carrere CAR 131) M 3.00
45 DOLPHIN, Only Seventeen (Private Stock PVT 91) EX 4.00
45 DOLPHIN, Street Angel (Private Stock PVT 135) M 4.00
45 DOLPHIN, Carry Me Away (Private Stock PVT 154) M 5.00
45 PLACIDO DOMINGO, Annie's Song (CBS A1905, Demo) M 4.00
45 PLACIDO DOMINGO, The Stars Were Brightly Shining (PS, EMI 5171) M 4.00
45 PLACIDO DOMINGO, Adoro (CBS A2595, Demo) M 4.00
45 PLACIDO DOMINGO, Till I Loved You (CBS 654843) M 4.00
45 DOMINO, Be My Baby (EMI 2883, Demo) M 4.00
45 FATS DOMINO, Be My Guest (London HLP 9005) EX 3.00
45 FATS DOMINO, Fell In Love On Monday (London HLP 9327) EX 4.00
45 FATS DOMINO, Red Sails In The Sunset (HMV POP 1219) EX 4.00
45 FATS DOMINO, Blueberry Hill (United Artists UP 35797) EX 3.00
45 LONNIE DONEGAN, Rock Island Line (Decca F10647) EX 4.00
45 LONNIE DONEGAN, Diggin' My Potatoes (Decca FJ 10695) F 3.00
45 LONNIE DONEGAN, The Grand Coulee Dam (Pye 7N 15129) EX 5.00
45 LONNIE DONEGAN, Tom Dooley (Pye 7N 15172) EX 3.00
45 LONNIE DONEGAN, Does Your Chewing Gum Lose Its Flavour (Pye 7N 15181) EX 3.00
45 LONNIE DONEGAN, Fort Worth Jail (Pye 7N 15198) EX 4.00
45 LONNIE DONEGAN, Battle Of New Orleans (Pye 7N 15206) EX 3.00
45 LONNIE DONEGAN, Sal's Got A Sugar Lip (Pye 7N 15223) EX 3.00
45 LONNIE DONEGAN, My Old Man's A Dustman (Pye 7N 15256) EX 3.00
45 LONNIE DONEGAN, I Wanna Go Home (Pye 7N 15267) EX 3.00
45 LONNIE DONEGAN, Lorelei (Pye 7N 15275) EX 3.00
45 LONNIE DONEGAN, Lively (Pye 7N 15312) M 3.00
45 LONNIE DONEGAN, Virgin Mary (Pye 7N 15315) VG 3.00
45 LONNIE DONEGAN, Beneath The Willow (Pye 7N 15330) VG 3.00
45 LONNIE DONEGAN, Have A Drink On Me (Pye 7N 15354) EX 3.00
45 LONNIE DONEGAN, Michael Row The Boat (Pye 7N 15371) VG 3.00
45 LONNIE DONEGAN, The Comancheros (Pye 7N 15410) EX 3.00
45 LONNIE DONEGAN, The Party's Over (Pye 7N 15424) EX 3.00
45 LONNIE DONEGAN, Pick A Bale Of Cotton (Pye 7N 15455) EX 3.00
45 LONNIE DONEGAN, Losing By A Hair (Pye 7N 15514) EX 4.00
45 LONNIE DONEGAN, 500 Miles Away From Home (Pye 7N 15579) EX 4.00
45 LONNIE DONEGAN, Aunty Maggie's Remedy (Pye 7N 17232) EX 6.00
45 DONOVAN, Catch The Wind (Pye 7N 15801) EX 3.00
45 DONOVAN, Sunshine Superman (Pye 7N 17241) EX 3.00
45 DONOVAN, Mellow Yellow (Pye 7N 17267) VG 3.00
45 DONOVAN, There Is A Mountain (Pye 7N 17403) EX 3.00
45 DONOVAN, Jennifer Juniper (Pye 7N 17457) M 3.00
45 DONOVAN, Atlantis (Pye 7N 17660) EX 4.00
45 DONOVAN, Celia Of The Seals (Dawn DNS 1007) F 3.00
45 JASON DONOVAN, Any Dream Will Do (PS, Really Useful RUR 7) M 3.00
45 JASON DONOVAN, Sealed With A Kiss (PS, P.W.L. Recs PWL 39) M 3.00
45 JASON DONOVAN, When You Come Back To Me (PS, P.W.L. Recs PWL 46) M 3.00
45 DOOBIE BROTHERS, Little Darling (PS, Warners K16989) M 3.00
45 DOOBIE BROTHERS, Long Train Runnin' (PS, Warners W0217) M 3.00
45 DOOLEYS, Body Language (PS, GTO GT 276) M 3.00
45 DOOLEYS, And I Wish (GTO GT 300, Demo) EX 3.00
45 DOOLEYS, Will You Or Won't You (Epic EPC A2522, Demo) M 3.00
45 DOOLEYS, Taken At The Flood (PS, GTO GT 289) M 3.00
45 DOOLEYS, Love Patrol (PS, GTO GT 260) M 3.00
45 DOOLITTLE BAND, Who Were You Thinking Of (CBS 9323) EX 3.00
45 VAL DOONICAN, Walk Tall (Decca F11982) EX 2.00
45 VAL DOONICAN, The Special Years (Decca F12049) EX 2.00
45 VAL DOONICAN, A Million Miles From Nowhere (Decca F12242) EX 2.00
45 VAL DOONICAN, Elusive Butterfly (Decca F12338) EX 2.00
45 VAL DOONICAN, What Would I Be (Decca F12505) M 2.00
45 VAL DOONICAN, Memories Are Made Of This (Decca F12566) EX 2.00
45 VAL DOONICAN, If The Whole World Stopped Lovin' (Pye 7N 17396) M 2.00
45 VAL DOONICAN, Now (Pye 7N 17534) EX 2.00
45 VAL DOONICAN, If I Knew Then What I Know Now (Pye 7N 17616) EX 2.00
45 VAL DOONICAN, Too Many Times (Pye 7N 17947) EX 2.00
45 VAL DOONICAN, Morning (Phillips 6006.177) EX 2.00
45 VAL DOONICAN, More Than Ever Before (Phillips 6028.018) EX 2.00
45 VAL DOONICAN, Heaven Is My Woman's Love (Phillips 6028.031) EX 2.00
45 DORIS D. & THE PINS, Shine Up (Carrere CAR 187) EX 4.00
45 TOMMY DORSEY ORCH., Tea For Two Cha Cha (Brunswick 45.05757) EX 3.00
45 TOMMY DORSEY ORCH., Satan Takes A Holiday (Brunswick 45.05769, 1-sided Demo) M 4.00
45 DOUBLE, The Captain Of Her Heart (Polydor POSP 779) EX 3.00
45 CARL DOUGLAS, Kung Fu Fighting (Pye 7N 45377) M 3.00
45 CARL DOUGLAS, Run Back (Pye 7N 46018) M 3.00
45 CARL DOUGLAS, Keep On Pleasing Me (Pye 7N 46053) M 3.00
45 CRAIG DOUGLAS, Come Softly To Me (Top Rank JAR 110) EX 4.00
45 CRAIG DOUGLAS, A Teenager In Love (Top Rank JAR 133) EX 4.00
45 CRAIG DOUGLAS, Only Sixteen (Top Rank JAR 159) M 4.00
45 CRAIG DOUGLAS, Wish It Were Me (Top Rank JAR 204) EX 3.00
45 CRAIG DOUGLAS, Pretty Blue Eyes (Top Rank JAR 268) M 3.00
45 CRAIG DOUGLAS, Heart Of A Teenage Girl (Top Rank JAR 340) EX 3.00
45 CRAIG DOUGLAS, Oh What A Day (Top Rank JAR 406) EX 3.00
45 CRAIG DOUGLAS, No Greater Love (Top Rank JAR 589) EX 3.00
45 CRAIG DOUGLAS, When My Little Girl Is Smiling (Top Rank JAR 610) EX 3.00
45 CRAIG DOUGLAS, Oh Lonesome Me (Decca F11523) EX 3.00
45 CRAIG DOUGLAS, From Russia With Love (Decca F11763) EX 5.00
45 CRAIG DOUGLAS, Across The Street (Fontana TF 525) VG 4.00
45 DEV DOUGLAS, I Don't Know (Parlophone R5237) M 4.00
45 DONNA DOUGLAS, The Message In The Bottle (Piccadilly 7N 35031) EX 4.00
45 MIKE DOUGLAS, Stranger On The Shore (CBS 202040) EX 3.00
45 MIKE "STAND" DOUGLAS, I'm A Superman (Polydor 2058.884) EX 3.00
45 DIMITRI DOURAKINE, Casatschok (Columbia DB 8526) EX 4.00
45 DOYLEY BROTHERS, "Scaredycat" (Safari SFI 102) M 5.00
45 DOYLEY BROTHERS, God Knows I've Tried (President PT 424) VG 3.00
45 LAMONT DOZIER, All Cried Out (ABC 4056) EX 4.00
45 DRAGON, April Sun In Cuba (Portrait PRT 6699, Demo) M 4.00
45 CHARLIE DRAKE, Mr. Custer (Parlophone R4701) M 4.00
45 CHARLIE DRAKE, My Boomerang Won't Come Back (Parlophone R4824) EX 4.00
45 CHARLIE DRAKE, Tanglefoot (Parlophone R4875) EX 4.00
45 DREAD ZEPPELIN, Stairway To Heaven (PS, IRS DREAD 2) EX 4.00
45 DREAM, What A Record That Was (DJM DJS 364) EX 4.00
45 ALAN DREW, Here Comes The Rain (Columbia DB 7090) EX 4.00
45 ALAN DREW, Sweet Talk (Columbia DB 7167) EX 4.00
45 DR. FEELGOOD, Down At The Doctors (PS, United Artists UP 36444) EX 4.00
45 DR. FEELGOOD, Milk And Alcohol (PS, United Artists UP 36468, brown vinyl) EX 5.00
45 DR. FEELGOOD, As Long As The Price Is Right (PS, United Artists XUP 36506, blue vinyl) EX 5.00
45 DR. HOOK, Sylvia's Mother (CBS 7929) EX 4.00
45 DR. HOOK, When You're In Love With A Beautiful Woman (PS, Capitol CL 16039) EX 3.00
45 DR. HOOK, The Radio (PS, Capitol CL 15992, 1-sided Demo) M 4.00
45 DR. HOOK, Years From Now (PS, Capitol CL 16154) EX 3.00
45 DRIVER 67, Car 67 (Logio GO 336) M 3.00
45 DRUPI, Vado Via (A&M AMS 7083) EX 3.00
45 D TRAIN, Keep On (Epic EPC A2543, Demo) M 10.00
45 DUBLINERS, Seven Drunken Nights (Major Minor MM 506) M 4.00
45 DUBLINERS, Black Velvet Band (Major Minor MM 530) EX 4.00
45 DUBLINERS, Maids, When You're Young (Major Minor MM 551) EX 3.00
45 DUBLINERS, Dirty Old Town (Major Minor MM 552) M 4.00
45 DUFFY, Give Me Back My Brain (PS, Beggars Banquet BEG 10) M 3.00
45 DUFFY, Tower Of Madness (PS, Beggars Banquet BEG 20) M 3.00
45 STEPHEN 'TINTIN' DUFFY, Kiss Me (PS, Ltd. Ed., 10 TIN 2, Pic sleeve) M 5.00
45 STEPHEN 'TINTIN' DUFFY, Icing On The Cake (PS, 10 TIN 3) EX 3.00
45 GEORGE DUKE, Brazilian Love Affair (Epic EPC 8761) EX 4.00
45 GEORGE DUKE, Party Down (Epic EPC 7149, Demo) M 4.00
45 JOHN DUMMER BAND, Nine By Nine (Phillips 6006.111) EX 4.00
45 DUMMIES, When The Lights Are Out (Pye 7P 163) EX 4.00
45 JOHNNY DUNCAN & JUNE STEARNE, If That's The Only Way (Columbia 4.44752, US issue) EX 5.00
45 JOHNNY DUNCAN, It Couldn't Have Been Any Better (CBS 5184, Demo) EX 4.00
45 LESLEY DUNCAN, Masters Of War (PS, Korova KOW 22) M 5.00
45 DAVID DUNDAS, Jeans On (PS, Air CHS 2094, Brutus GF souvenir) M 5.00
45 DAVID DUNDAS, Another Funny Honeymoon (Air CHS 2136) EX 3.00
45 CLIVE DUNN, Grandad (Columbia DB 8726) EX 2.00
45 SEAN DUNPHY, If I Could Choose (Pye 7N 17291) EX 4.00
45 ROBBIE DUPREE, Steal Away (Elektra K12450) EX 4.00
45 DURAN DURAN, A View To A Kill (PS, EMI DURAN 007) M 3.00
45 DURAN DURAN, Meet El Presidente (PS, GF, EMI TOURG 1) M 3.00
45 DURAN DURAN, All She Wants (Poster PS, GF, EMI DDP 11) EX 3.00
45 DURAN DURAN, Careless Memories (PS, EMI 5168) EX 3.00
45 DURAN DURAN, Wild Boys (PS, EMI DURAN 3) M 3.00
45 ELENA DURAN, Mary Rose (PS, RCA 237) M 5.00
45 IAN DURY & BLOCKHEADS, Hit Me With Your Rhythm Stick (PS, Stiff BUY 38) EX 4.00
45 IAN DURY & BLOCKHEADS, Reasons To Be Cheerful (PS, Stiff BUY 50) M 4.00
45 IAN DURY & BLOCKHEADS, Superman's Big Sister (PS, Stiff BUY 100) M 4.00
45 SLIM DUSTY, A Pub With No Beer (EMI 2498, Demo) M 4.00
45 SLIM DUSTY, The Answer To A Pub With No Beer (Columbia DB 4294) EX 3.00
45 THE DUTY FREES, Holiday (Splash CPS 1001) M 5.00
45 MELANIE DUVAL, Give A Little Bit (Ebony EYE 10, Demo) M 5.00
45 BOB DYLAN, The Times They Are A-Changin' (CBS 201751) EX 3.00
45 BOB DYLAN, Lay Lady Lay (CBS 7071) M 3.00
45 BOB DYLAN, Knockin' On Heaven's Door (CBS 1762) EX 3.00
45 BOB DYLAN, Baby Stop Crying (CBS 6499) EX 3.00
45 RONNIE DYSON, When You Get Right Down To It (CBS 4898, blue vinyl) EX 4.00

LATE ADDITIONS

45 JIM DALE, Sugartime (Parlophone R4402, Demo) EX 6.00
45 DALEK I LOVE YOU, Ambition (PS, Korova KOW 29) M 4.00
45 VIC DANA, I Will (Liberty LIB 51) EX 4.00
45 ROLY DANIELS, Loser In The Race (CBS 3625, Demo) EX 4.00
45 TROY DANTE, Little Star (MCA MU 1056) EX 4.00
45 GUY DARRELL, Hard Lovin' (CBS 202510) EX 5.00
45 BOBBY DARIN, Plain Jane (London HLE 8815, Tri-centre) G 5.00
45 BOBBY DARIN, Queen Of The Hop (London HLE 8737, Tri-centre) EX 10.00
45 SAMMY DAVIS, Song And Dance Man (Brunswick 45.05763, 1-sided Demo) EX 5.00
45 PADDY DAY, The Prisoner (Pye 7N 17819) EX 4.00
45 BOBBY DAZZLER, Dance, Dance, Dance (Big Bear BB1) EX 5.00
45 DEBBIE & THE DREAMBOATS, Donny (Bell 1277) EX 5.00
45 CHRIS DE BURGH, A Spaceman Came Travelling (A&M AMS 8182, Demo) M 5.00
45 DECOYS, Christmas Time (Polydor 2058.313) EX 4.00
45 DAVE DEE, D, B, M & T, You Make It Move (Fontana TF 630) EX 5.00
45 DAVE DEE, D, B, M & T, Don Juan (Fontana TF 1000) EX 4.00
45 CAROL DEENE, Johnny Got Angry (HMV POP 1027) EX 4.00
45 CAROL DEENE, Some People (HMV POP 1058) EX 4.00
45 DEEP FEELING, Do You Love Me (Page One POF 165) EX 4.00
45 DEBRA DEJEAN, Goosebumps (Handshake HANDS 2, Orig. sleeve) M 46.00
45 MIKE DESMOND, Please Remember Me (Fontana 267256TF) M 4.00
45 DETAILS, The London Marathon (PS, Polydor NRG 6) M 5.00
45 DION, Your Own Backyard (Warners WB 7401, Demo) EX 12.00
45 DOORS, Hello I Love You (Elektra K12215) M 8.00
45 DOWNLINERS SECT, Find Out What's Happening (Col. DB 7415) F 4.00
45 CHARLIE DRAKE, Splish Splash (Parlophone R4461) EX 4.00
45 DREAM WEAVERS, It's Almost Tomorrow (Brunswick 05515, nm) EX 6.00
45 PETE DRUMMOND, Rocking At The BBC (Warners K16232) M 10.00
45 LIZA DULITTLE, I've Got To Get A Grip Of Myself (Pye 7N 17590) G 3.00
45 DUMBELLS, Giddy-Up (Polydor EGO 3) M 5.00
45 JOHN DUMMER & HELEN APRIL, Own Up (If You're Over 25) (Red Shadow REDS 009) M 5.00
45 BOB DYLAN, Precious Angel (CBS 7828) M 3.00

LATE ADDITIONS – NEW STOCK

45 ROD ARGENT, Home (PS, MCA 393) M 5.00
45 BEE GEES, Tomorrow, Tomorrow (PS, Polydor 421463, French issue) EX 5.00
45 "BITTERMEN", By Jeff Wayne (PS, Hollick & Taylor HT/SP 1312) EX 6.00
45 BLACKFOOT, Gimme, Gimme, Gimme (Atco K11538) M 4.00
45 CHARLES BROWN, Merry Christmas Baby (Aladdin ALA 1, Special DJ issue) M 6.00
45 BUGGLES, Video Killed The Radio Star (PS, Island WIP 6524) EX 4.00
45 COASTERS, Poison Ivy (London HLE 8938, Tri-centre) EX 7.00
45 CRUSADERS, Mosadi (Woman) (Island 'Thumbprint' WIP 6143) M 6.00
45 DAUGHTERS OF THE CROSS, The Lord's Prayer (Chapter 1 CH 114) M 5.00
45 FLEETWOOD MAC, Everywhere (PS, Warners W8143) EX 4.00
45 BERNI FLINT, Dusk Till Dawn (PS, EMI 2914, Demo) M 4.00
45 FOUR LADS, Sunday (Phillips PB 1000) M 5.00
45 ROBIN GIBB, One Million Years (Polydor 56368) EX 6.00
45 KRACKER, A Song For Polly (Rolling Stones RS 19606) EX 5.00
45 DICKIE LEE, 9,999,999 Tears (RCA PB 0764) EX 4.00
45 JERRY LEE LEWIS, Baby, Baby, Bye Bye (London HLS 9131) EX 7.00
45 LONGDANCER, If It Was So Simple (Rocket PIG 1) M 8.00
45 MARX BROTHERS, Ev'ryone Says "I Love You" (PS, MCA 758) M 8.00
45 REG OWEN ORCHESTRA, Obsession (Palette PG 9004) VG 4.00
45 ELVIS PRESLEY, Blue Suede Shoes / Hound Dog (RCA 1095, Tri-centre) EX 28.00
45 QUEEN, Headlong (PS, EMI QUEEN 18) EX 10.00
45 TOMMY QUICKLY, The Wild Side Of Life (Pye 7N 15708) EX 4.00
45 REPUBLIC OF IRELAND FOOTBALL SQUAD, Put 'Em Under Pressure (PS, BUA 901) EX 7.00
45 CLODAGH RODGERS, Love Is Deep Inside Of Me (Polydor 2058.997) M 6.00
45 SAM THE SHAM, How Do You Catch A Girl (PS, MGM K13649, US issue) EX 4.00
45 JERRY WILLIAMS, If You Ask Me (Pye Disco Demand DDS 102) M 10.00
45 JACKIE WILSON, I Get The Sweetest Feeling (Brunswick BR 18) M 5.00
45 NORMAN WISDOM & RUBY MURRAY, Norman & Ruby EP (PS, Columbia SEG 7687) EX 5.00
45 YOUNG RASCALS, Groovin' (Atlantic 45.2401) EX 5.00
45 WARREN ZEVON, Werewolves Of London (Asylum K13111) EX 4.00
45 LONG JOHN BALDRY, Let The Heartaches Begin (Pye 7N 17385) EX 3.00
45 J.J. BARRIE, So Long Bing (EMI 2727) M 4.00
45 MIKE BERRY, Tribute To Buddy Holly (HMV POP 912) EX 3.00
45 COLIN BLUNSTONE, How Could We Dare To Be Wrong (Epic 1197) M 4.00
45 DAVID BOWIE, Diamond Dogs (RCA APBO 0293) EX 4.00
45 BREAD, Lost Without Your Love (Elektra K12241) EX 3.00
45 JOE BROWN, Charlie Girl (Pye 7N 15983) M 4.00
45 CATS EYES, Cirrus (MCA MK 5043) EX 4.00
45 BILLY "CRASH" CRADDOCK, Don't Be Angry (ABC 11349, DJ copy) M 8.00
45 CHARLIE DRAKE, I Bent My Assagai (Parlophone R4918) M 4.00
45 ECHO & THE BUNNYMEN, Seven Seas (PS, WEA KOW 35) M 4.00
45 BRIAN FERRY, This Is Tomorrow (Polydor 2001.704) EX 5.00
45 GENESIS, I Know What I Like (In Your Wardrobe) (Charisma CB 224) M 4.00
45 GENESIS, Many Too Many (Charisma CB 315) M 3.00
45 GEORGE HARRISON, Give Me Love (Apple R5988) EX 3.00
45 TED HEATH MUSIC, Topsy (Decca F11085) EX 4.00
45 HOLLIES, Gasoline Alley Bred (Parlophone R5862) EX 4.00
45 FRANK IFIELD, Tobacco Road (Columbia DB 4658) M 4.00
45 MARV JOHNSON, You Got What It Takes (London HLT 9013) M 4.00

45 ROGER KITTER, A Face Is Not A Face Without A Nose (DJM DJS 650, Demo) M 5.00
45 GLADYS KNIGHT, Help Me Make It Through The Night (Tamla TMG 830) EX 3.00
45 BRIAN HYLAND, I Gotta Go (PS, Kapp K363X, US issue) VG 4.00
45 JOHN LEYTON, I'll Cut Your Tail Off (HMV POP 1175) EX 4.00
45 JOE LOSS ORCHESTRA, Steptoe & Son (HMV POP 1192) EX 3.00
45 LOUISIANA RED, Keep Your Hands Off My Woman (Columbia DB 7270) G 10.00
45 LOVE AFFAIR, Lincoln County (CBS 4780) EX 4.00
45 MIKE McGEAR, Leave It (Warners K16446) EX 4.00
45 MERSEYBEATS, Wishin' And Hopin' (Fontana TF 482) EX 4.00
45 MO-I-RANA, So My Daddy Says (Polydor 2121.158) M 10.00
45 VAN MORRISON, Domino (Warners WB 7434) EX 10.00
45 THUNDERCLAP NEWMAN, Something In The Air (Track 604031) EX 4.00
45 LARRY NORMAN, Readers Digest (MGM 2006.277) M 30.00
45 OZO, Museum Of Mankind (PS, DJM DJS 10823) M 4.00
45 PETER PAUL & MARY, Stewball (Warners WB 121) EX 4.00
45 RAY PETERSON, Tell Laura I Love Her (RCA 1195) EX 4.00
45 MIKE PRESTON, A Home, A Car And A Wedding Ring (Decca F11053) M 4.00
45 MIKE PRESTON, Why Why Why (Decca F11087) M 4.00
45 MIKE PRESTON, It's All Happening (Decca F11366) M 4.00
45 MIKE PRESTON, As If I Didn't Know (Decca F11385) M 4.00
45 QUADS, There's Never Been A Night (Big Bear BB 24) EX 3.00
45 REZILLOS, (My Baby Does) Good Sculptures (Sire 6078.612) M 8.00
45 ROCKIN' BERRIES, You're My Girl (Piccadilly 7N 35254) EX 6.00
45 PAUL & BARRY RYAN, Don't Bring Me Your Heartaches (Decca F12260) EX 4.00
45 STRAWBS, Charmer (Polydor 2066.744) M 3.00
45 T REX, Truck On (Tyke) (EMI MARC 6, Demo) VG 20.00

SET SALE TOUR PROGRAMMES

WRITE TO: MIKE SMITH 32 MONTACUTE WAY, MERLEY, WIMBORNE, DORSET BH21 1TZ. Tel: 01202 888278. Mob: 07525781175 Email: mjscjs@sky.com.

Postage at cost.

PRO BATH FESTIVAL: LED ZEPPELIN / PINK FLOYD etc. Programme VG 60.00
PRO CREAM, Royal Albert Hall Reunion Programme VG 15.00
PRO DELANEY & BONNIE / Clapton 1969 Tour Programme EX 75.00
PRO DR. FEELGOOD, Be Seeing You Tour Programme EX 15.00
PRO EDDIE& HOTRODS, Spring Tour 1978 Programme EX 15.00
PRO RORY GALLAGHER, 1980 British Tour Programme EX 20.00
PRO HAWKWIND, Masters of Universe Tour Programme EX 20.00
PRO JETHRO TULL, 1972 Tour Programme VG 45.00
PRO THE JAM, Beat Surrender Tour 1982 Programme VG 20.00
PRO ELTON JOHN, UK Tour 1976 Programme EX 12.00
PRO LITTLE RICHARD / SAM COOKE, 1962 Tour Programme EX 25.00
PRO LED ZEPPELIN, Earls Court 1975 Programme G 40.00
PRO LYNYRD SKYNYRD, British Road 1977 Programme VG 25.00
PRO PAGE & PLANT, 1998 Tour Programme EX 15.00
PRO THE POLICE, Xmas 1979 Dates Programme EX 20.00
PRO QUEEN, 1977 Summer Tour Programme VG 20.00
FLY THE SLITS / The Raincoats, Electric Ballroom 1980 Flyer G 45.00
PRO SLADE / THIN LIZZY, Autumn 1972 Tour Programme EX 35.00
PRO THE STRANGLERS, Men In Black Tour 1979 Programme VG 20.00
PRO THIN LIZZY, Bad Reputation Tour 1977 Programme EX 20.00
PRO TEMPTATIONS, 1973 Tour Programme+ Tkt stub EX 15.00

SOMETHING FOR EVERYONE LPs

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before. Mobile if problems with land line 07776 264004. NO TEXTS. Leave your name and telephone number on messages. If you do not leave your CONTACT DETAILS I cannot call you back. UK P&P extra 1 LP/ 12" £4.50 or £5.50 for up to 4 SINGLE LPs. Doubles=2LPs, Triples=3 LPs. 1 x 7"single £ 2.50 + 0.35p each after. Overseas post at cost. (Special delivery/insurance extra). Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY). WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. PLEASE PRINT YOUR NAME, ADDRESS & POSTCODE on all correspondence. Many EX grade nearer to Mint.
60s / 70s / 80s LPs. Cover Graded First. * = more by artist.

10CC, Deceptive Bends (1977 Mercury 9102 502 + Inner) EX/EX 5.00
KEVIN AYERS, Sweet Deceiver ('75 ILPS 9322 Pink Rim lbl + Inner, Cvr nr Ex, light wear) EX/EX 15.00
KEVIN AYERS, Joy Of A Toy / Shooting At The Moon (2LP, Harvest SHDW 407) EX/EX/EX 25.00
BEATLES, Sgt Pepper ('67 PMC 7027, Mono 1st Press + Red Inner + cut-out, light spine wear, disc light mks, plays F) EX/VG 40.00
MARC BOLAN & JOHN'S CHILDREN, Beyond The Rising Sun (2LP, Cambra CR 115, discs Nr M) EX/EX/EX 18.00
DAVID BOWIE, Stage (2LP, PL 02913 (2) EX+) EX/EX/EX 18.00
BRUNNING SUNFLOWER BAND, Trackside Blues (1969 Saga EROS 8132, Cvr Nr EX, disc EX+) VG/EX 25.00
ERIC BURDON & THE ANIMALS, Winds Of Change (Polydor 2391 293 Germany) EX/EX 18.00
KATE BUSH, Lionheart (1978 EMA 787 + Inner, Gold embossed title on cvr) EX/EX 10.00
CANNED HEAT, Rollin'and Tumblin' (SLS 50321, Sunset Iss. Of 1st LP Nr M) EX/EX 14.00
HARRY CHAPIN, Greatest Stories- Live (2LP, Elektra K 62017, Nr M) EX/EX/EX 9.00
MICHEAL CHAPMAN, Wrecked Again ('71 Harvest SHVL798 + Harvest Inner, Cvr light ring / edge wear) VG/EX 32.00
CHICKEN SHACK, Stan The Man (2LP, '76 Nova 6.28375, Germany) EX/EX/EX 23.00
ERIC CLAPTON, Money And Cigarettes (Warner W 3773 + Inner, Nr M) EX/EX 7.00
RY COODER, Get Rythm ('87 WX121 + Inner, still In Orig. shrink-wrap, Nr M) EX/EX 7.00
DEEP PURPLE*, Burn (TPS 3505) EX/EX 15.00
DEEP PURPLE, Last Concert In Japan (1977, Warner P-10370W Japan + Lyr. Ins, EX+ copy) EX/EX 20.00
DEEP PURPLE, Made In Japan (2LP, 1st Press, 1972 TPSP 351, Lam. Cvr, EX+) EX/EX/EX 30.00
DEREK & THE DOMINOES, In Concert (2LP, RSO 2659 020, small damage to edge disc 2, does not affect play) EX/EX/VG 9.00
BOB DYLAN, Bob Dylan (1st LP, CBS 32001 Orange/Yellow Lbl, EX+) EX/EX 10.00
BOB DYLAN, John Wesley Harding (1968 CBS BPG 63252 Rare Mono +CBS Inner, few mks Side 1, Nr EX) EX/VG 14.00
BOB DYLAN, Infidels (1983 CBS 138.570 Brazil + Inner, EX+ copy) EX/EX 12.00
E.L.P., Trilogy ('72 Island ILPS 9186 Pink Rim Lbl + Island Inner, Cvr light edge wear) EX/EX 12.00
FIREFALL, Firefall (1976 Atlantic 20.015 Brazil, disc Nr M) EX/EX 8.00
FLAMIN' GROOVIES, Jumpin' In The Night ('79 Sire SRK 6067, Nr M disc) EX/EX 18.00
FLEETWOOD MAC, The Pious Bird Of Good Omen ('68 Blue Horizon 7- 63215, lovely copy, disc Nr M) EX/EX 35.00
FLEETWOOD MAC, Then Play On (K 44103 Tan Lbl, Germany, disc Nr M) EX/EX 14.00
FLEETWOOD MAC, Behind The Mask (1990 WX 335 + Inner, Nr M) EX/EX 8.00
PETER FRAMPTON, Frampton Comes alive (2LP, 1976 AMLM 63703, EX+ discs) EX/EX/EX 7.00
HAWKWIND, Hawkwind (1st LP, 1970 Liberty LBS 83348 Blk Lbl, small sticker mk to cvr) EX/EX 35.00
HAWKWIND, Doremi Fasol Latido (1972 UAG 29364 + Inner) EX/EX 40.00
HAWKWIND, Masters Of The Universe (Fame Issue, disc Nr M) EX/EX 8.00
HAWKWIND, Hall Of The Mountain Grill ('74 UAG 29672 + Inner, lovely EX+ copy) EX/EX 25.00
JIMI HENDRIX, Isle Of Wight (Polydor SPELP 71, small mk top of rear cvr) EX/EX 12.00
IRON BUTTERFLY, In-A-Gadda-Da-Vida (Atco 3019 France, Lam. Silver Cvr disc Nr EX, plays EX) EX/VG 15.00
JETHRO TULL, Aqualung (CHR 1044 Grn Lbl, early 2nd Press CHR & ILPS Rec No's on Lbls, GF Textured Cvr + Inner, EX+ copy) EX/EX 25.00
ELTON JOHN, Greatest Hits (DJH 20442 + Inner) EX/EX 5.00
KING CRIMSON, In The Wake Of Poseidon (ILPS 9127 Pink Lbl, 1st Press, EX+ disc) EX/EX 70.00
KINGFISH, Kingfish (1976 UAS 29922) EX/EX 10.00
ARTHUR LEE, Vindicator ('72 AMLS 64356, Tan Lbls, Slve states 'Demo Copy') EX/EX 25.00
JOHN LENNON / YOKO ONO, Milk And Honey (1984 POLH 5 + Inner) EX/EX 9.00
LOVE, Love Masters (1973 Elektra K32002, Butterfly Labels, EX+) EX/EX 20.00
MAGNA CARTA, Seasons (1970 Vertigo 6360 003 large swirl Lbl, 1st Press + Swirl Inner, All EX+/Nr M) EX/EX 70,00
MAN, 2ozs of Plastic With A Hole In The Middle ('69 Dawn DNLS 3003 1st Press, Cvr VG + disc Nr M) VG/EX 35.00
MANFRED MANN'S EARTHBAND, Watch (BRON 507) EX/EX 6.00
JOHN MAYALL'S BLUESBREAKERS, A Hard Road (Decca SKL4853, Blue Lbl Boxed Logo, Stereo) EX/EX 18.00
DON McLEAN, American Pie (UAS 29285) EX/EX 5.00
NITTY GRITTY DIRT BAND, Dream (1975 UAG 29850 + Inner disc, Nr M) EX/EX 18.00
PINK FLOYD, A Saucerful Of Secrets ('70 Columbia SCX 6258 Silver/Blk Lbls, 1 EMI Box, 'Gilmour' misspelt on Lbl & Cvr, few light surface mks, plays fine) EX/EX 40.00
PINK FLOYD, Meddle (Harvest Yellow/Green Label, Italy) EX/EX 18.00
PINK FLOYD, Obscured By Clouds (1972 SHSP 4020 1st Press, rounded textured Cvr + Harvest Inner, EX+) EX/EX 35.00
PINK FLOYD, Atom Heart Mother (SHVL 781, 1974 3rd Press, EX+ copy) EX/EX 23.00
PINK FLOYD*, Animals (Electrola Germany + Inner, EX+ copy) EX/EX 18.00
PROCOL HARUM, A Salty Dog (1969 Regal Zonophone SLRZ 1009, couple light scuffs trks 4/5 Do Not Sound) EX/EX 35.00
QUEEN, A Night At The Opera (EMTC 103, 1st Press + Inner) EX/EX 18.00
LOU REED, Lou Reed (1st LP, Original '72 RCA SF8281 in Lam. Cover) EX/EX 35.00
ROLLING STONES*, Tattoo You (CUNS 39114 + Inner) EX/EX 10.00
ROLLING STONES, Exile On Main Street (2LP, '72 COC69100 + Inners + Rare 12 postcards, Still Together lovely EX+ Collectors Copy) EX/EX/EX 140.00
SANTANA, Zebop (CBS S 84946 Spain + Inner) EX/EX 6.00
SEX PISTOLS, Never Mind The Bollocks (1978 V2086 Red/Green Labels) EX/EX 25.00
SEX PISTOLS, Never Mind The Bollocks ('85 Virgin OVED 136, small sticker mk rear cvr) EX/EX 17.00
SMOKIE, Smokie's Greatest Hits (SRAK 526, EX+ copy) EX/EX 6.00
SMOKIE, Bright Lights And Back Alleys (1977 SRAK 530) EX/EX 8.00
BRUCE SPRINGSTEEN, Wild, The Willing & the E Street Shuffle (CBS 65780 Yllw/Ornge Lbl, Nr M) EX/EX 10.00
BRUCE SPRINGSTEEN, Western Stars (2LP, Columbia 1097593511 + Inners, EX+) EX/EX/EX 18.00
SQUEEZE, Babylon And On (1987 AMA 5161 + Inner) EX/EX 6.00
CAT STEVENS, Teaser & The Fire Cat (1971 ILPS 9154, Pink Rim Label) EX/EX 6.00
STEPHEN STILLS, Stephen Stills ('70 Atlantic 2401 0 004 Plum/Orange lbl) EX/EX 25.00
SUPERTRAMP, Paris (2LP, AMLM 66702 + Inner) EX/EX/EX 7.00
THIN LIZZY, Johnny The Fox (1976 Vertigo 9102 012, Spaceship Lbl + Inner) EX/EX 12.00
VAN DER GRAAF GENERATOR, World Record ('76 Charisma 'Mad Hatter' Lbl Germany) EX/EX 14.00

COMPILATIONS

SGT. PEPPERS LONELY HEARTS CLUB BAND (2LP Soundtrack: Aerosmith, Bee Gees, Alice Cooper + more) EX/EX Ex 6.00
WOODSTOCK GENERATION (MID 28001 Germany: Yes, Electric Prunes, Buffalo Springfield, Rascals + more) EX/EX 7.00

LISTS AVAILABLE. (Please send CORRECT postage stamps).
50s / 60s 7" singles & EPs. Send 2 x 1st Class Stamps on large S.A.E.
1000s of 70s / 80s 7" in Stock. Send 3 x 1st Class Stamps.
Individual Artist Lists available. Send request & S.A.E.
ROCK / METAL 7" / 12" List. Send 1 x 1st Class Stamp on large S.A.E.
£2.50 LP SALE LIST. Send 2x 1st class stamps.
JAZZ LPs / EPs. Send 2 x 1st Class Stamps on large S.A.E.
PUNK / NEW WAVE LPs. Send 1st Class Stamps on large S.A.E.
PUNK / NEW WAVE SINGLES. Send 2 x 1st class stamps.

RARE REISSUES FOR EVERYONE

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, SCOTLAND, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before, or 07776 264004 if problems with landline. Please leave your CONTACT NUMBER with any message NO TEXTS. P&P extra. 1 LP £4.00 + £5.00 for up to 4 SINGLE LPs. Doubles =2LPs Triples =3 (Special delivery/ insurance extra). BUY 3 for Free UK P&P. Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. Postage at cost. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. COLLECTIONS ALSO BOUGHT. * = more by artist All Plus Post & Packing. Or BUY ANY 3 or more for FREE UK P&P.
NEW TITLES AND RESTOCKS JUST IN FOR NOVEMBER

IAN A ANDERSON, Royal York Crescent (From 1970, Bonfire) NEW 22.99
DANDO SHAFT, Lantaloon (Their 3rd LP, Trading Places) NEW 19.99
KINKS, Percy (50th Anniversary Pic disc in Orig Artwork Cover) NEW 21.99
KRISTYL, Kristyl (Rare 1975 Guitar Driven Psych Rock, Guerssen) NEW 24.99
LED ZEPPELIN, Live in Canada 1970-1971 2LP, Woodland Records) NEW 27.99
MIGHTY BABY, Glastonbury Fayre Festival 1971 (Trading Places) NEW 19.99
NICO*, Marble Index (From 1968, Endless Happiness) NEW 23.99
PATTO, Patto (1970 1st LP, Deluxe Akarma 180g) NEW 24.99
RARE BIRD, Rare Bird (Their 1st LP, Orange Vinyl Klimt) NEW 19.99
WIND IN THE WILLOWS, The Wind In The Willows (1968 Folk/Rock Feat. Debbie Harry) NEW 20.99

ALSO IN STOCK NOW

AFFINITY, Affinity (From 1970, Bonfire) NEW 22.99
ANCIENT GREASE, Women & Children First (Rare 1971 Blues Rock, Sommor) NEW 23.99
ATOMIC ROOSTER, On Air Live at the BBC & Other Transmissions (2LP, 2 x 180g White Vinyl) NEW 24.99

LIMITED EDITION AVAILABLE TO ORDER NOW!

Record Collector is proud to partner with **Ace Records** to offer our readers a special exclusive edition of **EUCLID**'s ***Heavy Equipment*** on red vinyl.

***Record Collector* readers can buy *Heavy Equipment* directly from us:**

Order here: shop.recordcollectormag.com

Orders will be dispatched by Ace

AUDIENCE, Friends, Friends, Friends(+ 1 Bonus Trk, Klimt 180g Grn Vinyl) NEW 22.99
GINGER BAKER and GRAHAM BOND, Live in Bremen 1970 NEW 17.99
BOSTON TEA PARTY, Boston Tea Party (Their 1968 Sole LP, Endless Happiness) NEW 21.99
BRITISH MOD BEATS, Mod is ..... (Future Shock 180g White Vinyl) NEW 14.99
CATAPILLA*, Changes (Their 2nd LP, Orig artwork, die-cut Cvr, Trading Places) NEW 19.99
CLUSTER*, Sowiesoso (From 1976, Bureau b) NEW 23.99
COMUS*, To Keep From Crying (Their 1974 2nd LP, Klimt Blue Vinyl) NEW 20.99
CROOKED OAK, From Little Acorns Grow (Seelie Court) NEW 22.99
DAKILA, Dakila (Rare 1972 Psych Funk Rock, Guerssen) NEW 23.99
DRY ICE, Dry Ice (Late 60's Psych Rock Rarity, Morgan Bluetown 180g) NEW 19.99
AYNSLEY DUNBAR RETALIATION*, Doctor Dunbar's Prescription (Their 2nd LP) NEW 22.99
EAST OF EDEN*, Mercator Projected (Their 1969 1st LP, Trading Places) NEW 19.99
EGG, Egg (From 1970, Tapestry Deluxe 180g) NEW 23.99
FAT MATTRESS, Fat Mattress II (+2 Bonus Tracks, Trading Places) NEW 19.99
FLIBBERTIGIBBET, Whistling Jigs To the Moon (From 1978, Sommor 180g) NEW 23.99
GRANNIE, Grannie (Heavy Die Cut Cover + Insert, Seelie Court)NEW 22.99
GEORGE HARRISON, Electronic Sound (His 1969 2nd LP, Apple 180g) NEW 18.99
LINDA HOYLE, Pieces Of Me (1971 Rarity, Repertoire 180g) NEW 22.99
H.P. LOVECRAFT, H.P. Lovecraft (Their 1967 1st LP, Cosmic Rock) NEW 20.99
IF*, If 3 (From 1971, Repertoire 180g) NEW 22.99
IVEYS, Maybe Tomorrow (+2 Bonus Tracks, Audio Clarity) NEW 18.99
JAKLIN, Jaklin (From 1969, 45 r.p.m. for better sound, Audio Clarity) NEW 17.99
JUDAS JUMP, Scorch (Sole 1970 LP from Rock Super Group, Survival Research) NEW 17.99
JULIANS TREATMENT, A Time Before This (Rare 1970 Concept LP, Bonfire 180g) NEW 23.99
KING CRIMSON*, In The Court of the Crimson King (Panegyric 200g) NEW 20.99
KLUSTER*, Klopfzeichen (1970 Pre-Cluster Rarity, Bureau b.)NEW 23.99
LEAFHOUND, Growers of Mushrooms (Repertoire 180g) NEW 22.99
LEGEND, Moonshine (Repertoire 180g) NEW 19.99
HARVEY MANDEL, Baby Batter (Tiger Bay 180g, last copies to clear!!) NEW 14.99
McDONALD & GILES, McDonald & Giles (Klimt 180g Pink Vinyl) NEW 21.99
NITE PEOPLE P.M. (From 1970, Trading Places 180g Orange Vinyl, Special Offer!!) NEW 15.99
OPEN MIND, The Open Mind (+ 4 Bonus Tracks, Klimt Coloured Vinyl) NEW 18.99
OS MUTANTES*, Mutantes (From 1968, Vinyl Lovers 180g Green Vinyl) NEW 19.99
YOKO ONO, Approximately Infinite Universe (2LP, Secretly Canadian 2 x180g) NEW 25.99
PALADIN*, Paladin (Their 1971 Debut LP, Music On Vinyl 180g) NEW 23.99
QUATERMASS, Quatermass (1970 Rarity, Klimt White Vinyl) NEW 19.99
RAINBIRD, Maiden Flight (1971 Super Rarity, Back In Stock - Lower Price!! Seelie Court) NEW 18.99
SALEM MASS, Witch Burning(Rare 1971 Hard Psych (Proto-Prog, Guerssen) NEW 23.99
SAM APPLE PIE*, Second Helping (Their 1970 Unreleased 2nd LP, Sommor) NEW 23.99
SECOND HAND, Reality (+2 Bonus Tracks, Trading Places, Special Offer!!) NEW 14.99
SKIP BIFFERTY, Skip Bifferty (+ Bonus 7", Acme 180g) NEW 20.99
STEAMHAMMER*, Speech (Their 1972 Fourth & Final LP, Repertoire 180g) NEW 23.99
STONE THE CROWS*, Stone The Crows (From 1970, Repertoire 180g) NEW 23.99
TASTE, Taste (Their 1969 Rare 1st LP, Music On Vinyl 180g) NEW 23.99
THIRD EAR BAND*, The Magus (From 1972, their "missing" 4th LP, Tiger Bay 180g) NEW 17.99
TRAMP*, Tramp (From 1969 With Jo-Anne Kelly on vocals, Trading Places) NEW 19.99
JOHN TURKS TRUTH, Live In Northampton 1976 (Heavy Blues Rock, Seelie Court) NEW 17.99
VELVET UNDERGROUND, White Light/White Heat (Vinyl Lovers, Purple vinyl) NEW 20.99

LOTS MORE TITLES AVAILABLE. Send 2 x first class stamps for Catalogue. Colin Wilkinson 01340 810506

GREATS AND GENERAL

Write to: RODNEY TIGHE, 72 ORIEL ROAD, DAVENTRY, NORTHANTS., NN11 4SP. Tel: 07960 219456. P&P included.

7" DAVID BOWIE, China Girl (Rare Pic disc) M/M 12.00
7" KATE BUSH, December Will Be Magic (PS) EX/M 5.00
7" KATE BUSH, Them Heavy People (Jukebox Promo PS) EX/M 12.00
7" U2, Desire (PS, Rare Aussie Pressing) EX/M 10.00
7" U2, All I Want Is You (Rare Film Can) EX/M 15.00
12" KATE BUSH, Cloudbusting + Rocket Man (Pic disc, USA) M/M 22.00
LP DAVID BOWIE, Santa Monica Live 1972 M/M 20.00
LP DAVID BOWIE, Ziggy Stardust (Picture disc) M/M 15.00
LP BLONDIE, Eat To The Beat (Japanese + Poster) M/M 18.00
LP DAVID BOWIE, Best Of, Volume 2 (Picture disc) M/M 20.00
LP KATE BUSH, The Kick Inside (German pressing) M/M 18.00
LP KATE BUSH, The Dreaming (Very Ltd. Smoke colour vinyl)M/M 70.00
2LP DEBBIE HARRY, KooKoo (Special Deluxe Clear vinyl, 3D sleeve) M/M 30.00
3LP DAVID BOWIE, Live In Japan (3 Picture discs in Bi-fold wallet) M/M 30.00

SET SALE VINYL

Write to: MIKE WORRALL, 15 WOODCOTE GEEN, DOWNLEY, HIGH WYCOMBE, HP13 5UN. Tel: 07778 425787. Email infor@tiscali.co.uk. Postage: LPs £4.50, 45s £2.00. Graded sleeve/record.

45 DAVID BOWIE, Heroes (Australian Picture sleeve, RCA 20629) EX 13.00
45 DAVID BOWIE, Space Oddity (Portuguese Picture sleeve, RCA 20092) EX 13.00
45 DAVID BOWIE, Diamond Dogs (Portuguese Picture sleeve, RCA 0293) EX 13.00
45 DAVID BOWIE, Drive-In Saturday (Portuguese Pic sleeve, RCA 20123) EX 13.00
45 DAVID BOWIE, Starman (Portuguese Picture sleeve, RCA TP-656) EX 13.00
45 DAVID BOWIE, TVC15 (Portuguese Picture sleeve, RCA PB-10664) EX 13.00
45 DAVID BOWIE, Sorrow (Portuguese Picture sleeve, RCA APAO 0160) EX 13.00
EP SEARCHERS, Bumble Bee (Pye 24218) EX 10.00
EP WE FIVE, Let's Get Together (Pye 44056) EX 20.00
LP ALTHEA & DONNA, Uptown Top Ranking (Virgin FL1012)EX/EX 15.00
LP ATOMIC ROOSTER, Atomic Rooster (B&C CAS1018) EX/EX 45.00
LP KEVIN AYERS, Whatevershebringswesing (Harvest SHVL800, txt cvr) EX/EX 35.00
LP BLACK SABBATH, Paranoid (Vertigo 6360011, large swirl)EX/EX 40.00
LP DAVID BOWIE, Low (RCA PL12030 + fanclub ins, stickered bk cvr) EX/EX 35.00
LP ARTHUR BROWN, Crazy World Of (Track 613005) EX/EX 35.00
LP CAPTAIN BEEFHEART, Lick My Decals, Baby (Straight STS1063) EX/EX 40.00
LP CARAVAN, The Album (KVL9003) EX/EX 12.00
LP CARAVAN, Back To Front (KVS5001) EX/EX 10.00
LP CREAM, Fresh Cream (Reaction 593001, Mono) EX/EX 50.00
LP EAST OF EDEN, Mercator Projected (Deram SML1038)EX/EX 35.00
12 inch GLADIATORS, Pocket Money (Virgin VS19312) EX/EX 10.00
LP GROUNDHOGS, Thank Christ For The Bomb (LBS 83295, blue lbl) EX/EX 45.00
LP ROY HARPER, Stormcock (Harvest SHVL789) EX/EX 25.00
LP ROY HARPER, Flat Baroque And Berserk (Harvest SHVL 766) EX/EX 35.00
LP TIM HARDIN, Volume 1 (Verve SVLP5018) EX/EX 18.00
LP JIMI HENDRIX, Isle Of Wight (Polydor 2302016) EX/EX 15.00
LP JIMI HENDRIX, Midnight Lightening (Polydor 2310415)EX/EX 15.00
LP IAN HUNTER, All American Alien Boy (CBS 81310) EX/EX 11.00
LP MICK JAGGER, Performance (WS 2554, orange label) EX/EX 25.00
LP KINKS, Lola v Powerman & The Moneygoround (Pye 18359, blue lbl) EX/EX 22.00
12 inch KRAFTWERK, Tour De France (12 EMI 5413) EX/EX 11.00
LP BYRON LEE & THE DRAGONAIRES, Top Of The Ladder (Jamaican issue) VG/EX 12.00
LP BOB MARLEY, Rebel Music (ILPS 9843) EX/EX 10.00
LP COUNTRY JOE McDONALD, War-War-War (Vanguard VSD79315) EX/EX 10.00
LP MOTORHEAD, Iron Fist (Bronze BRNA539) EX/EX 20.00
LP THE NICE, Thoughts Of Emerlist Davjack (Immediate IMSP016) EX/EX 30.00
LP NICO, The Marble Index (Elektra EKL 4029, mono) EX/EX 45.00
LP JOHN PEEL, Presents Top Gear (BBC REC525) EX/EX 11.00
LP PUSSY, Plays Pussy (BT5002G 180g, reissue ginger vinyl, Sealed) M 16.00
LP REVOLVER, Northern Songs (ROX LP001) EX/EX 15.00
LP JONATHAN RICHMAN, & The Modern Lovers (BSERK2) VG/EX 10.00
LP SMALL FACES, Ogden's Nut Gone Flake (IML2001, round cover) EX/EX 25.00
2LP SOFT MACHINE, Third (CBS 66246) VG/EX/EX 25.00
LP TOOTS & THE MAYTALS, Roots Reggae (Jamaican DY3343) EX/EX 13.00
2LP U2, No Line On The Horizon (Island 1796038) AllEX 18.00
LP GENE VINCENT, Gene Vincent (Danish issue pic disc, AR-30014) EX/EX 9.00
LP OTIS WAYGOOD, Ten Light Claps & A Scream (Parlophone PCSJ 12077) EX/EX 15.00
LP WHITE NOISE, An Electric Storm (Island ILPS9099) EX/EX 50.00
2LP WILD MAN FISCHER, An Evening With (Reprise RSLP6332)AllEX 40.00

CLASSIFIEDS... CLASSIFIEDS...

MUSIC PAPERS & MAGAZINES FOR SALE & WANTED

Thousands available. Let us know who you are interested in and we can send appropriate lists. Backnumbers, 4 Charnwood Avenue, London, SW19 3EJ. clive@backnumbers.co.uk

CD and DVD SEARCH SERVICE

Are you struggling to find an album, single or just one song? Looking for a film or TV show on DVD and unable to find it? Then let us know and we will see if we can help, like we have done for many previous customers. Please send Wants Lists with SAE to: CD/ DVD Search, 12 Paxfords, Basildon, Essex SS15 6SQ. libertystar@gmx.com

RECKLESS RECORDS

We buy and sell vinyl and CD collections. Rock, Indie, Soul, Dance, Jazz, Blues, Reggae and more. 30 Berwick Street, London W1F 8RH. (020) 7437 4271. E-mail: recklessrecordsuk@gmail.com

RARE? DISCOVERED? WEIRD?

Got a valuable, strange or simply bizarre record that simply has to be seen? Mail RC at: paul.lester@metropolis.co.uk

BEATIN RHYTHM

Purveyors of Sweet Soul Music Since 1988
Open Wednesday to Sunday 10.30 - 17.00 Bank House Studios, Warwick St, Prestwich, Manchester M25 3HN Website: www.beatinrhythm.com
Tel. 0161 773 1589

LOOKING FOR THAT HARD TO FIND RECORD?

Send a list of records/CDs wanted plus SAE to: Record Finding Service, 2 Princes Close, Tankerton, Nr. Whitstable. Kent CT5 2QG

RECORDS & CDS WANTED & VINTAGE HI-FI

For cash. All types: classical, reggae, jazz, rock, prog 60s, 70s, LPs, 45s. Any amount will pick up throughout UK. E-mail: davisstephen5000@yahoo.com
Tel: (01903) 750932. Mob: (0796) 954 0012.

NORTHERN SOUL

WIGAN CASINO Was Where I Bought My NORTHERN SOUL Records...DID YOU?
We Can Usually Pay A Minimum Of £500 For A Small Black 50 Box Of Northern Soul 45s Bought There Or In The 70s. Contact Steve smoothsoulinc@googlemail.com
Tel. 01162593602
MY WEBSITE is www.rarenorthernsoul.com

WANTED: YOUR OLD T-SHIRTS!

WANTED: YOUR OLD T-SHIRTS! I'm interested in your old music and tour t-shirts from the 70s/80s/90s/2000s. Private collector – Immediate cash paid. Andy – 07565 074320

CELESTIAL AVATAR

Celestial Avatar CDs. Prog Rock limited edition CD/ Digipacks. £3-£5 each. Free postage to UK.
Contact: goldencentinal777@yahoo.co.uk for CD list.

PINK FLOYD

Large collection of rare Pink Floyd CDs for sale. Please contact zjesexton@gmail.com for details

RC BACK ISSUES

For Sale: Record Collector magazines from January 1994 (number 173) onwards. Please call Steve on 07745 488 269 or email stevdoc49@gmail.com

CASH PAID FOR MUSIC PAPERS/MAGS

1950s-1960s Clive.whichelow@gmail.com or 4 Charnwood Avenue, London SW19 3EJ

RECORDS WANTED

Deep Psychedelic Moods
Rolling Stones British Venues 76
Elevators Easter Everywhere Mono
vinylrecords25@gmail.com

THE MUSIC CHRONICLE 1983

275 page book of facts and trivia reviewing 1983 Singles, Albums, Festivals, Tours, Videos, TV, Awards, Headlines, Debuts, Break-Ups, Writers, Producers, Labels, Technology, short articles, graphics, tables, lists & analysis informative & entertainingjust £10.99 from eBay

VINYLVACCINE.COM

Get your musical booster online at Vinyl Vaccine. Large stock of used and new music on all formats. Most genres catered for. Orders accepted worldwide, vinyl and cds bought by post.
email: sales@vinylvaccine.com

YORK RECORD FAIR

York Racecourse (Knavesmire Stand). New and second-hand vinyl, circa 150 tables + Jukeboxes Sat 4th November.
Contact: John info@yorkrecordfair.com
Tel.0786713988

SUPERB POP/FILM/CELEBRITY CUTTINGS PACKS

Huge stock of Pop/Film/Celebrity cuttings packs available – state wants. Follow-up service provided. State interests, send SAE to: Cuttings, 12 Cottenham Park Road, Wimbledon, London SW20 0RZ. Mail order only

SHEET MUSIC WANTED

Sheet music wanted, 50s, 60s and 70s.
Clive.whichelow@gmail.com or 4 Charnwood Avenue London SW19 3EJ

CHRISTMAS TIME IS HERE AGAIN

RECORD COLLECTOR PRESENTS…

THE BEATLES

BUNDLE £20.70*

SUBSCRIBERS SAVE 10%

CHRISTMAS 2023 BUNDLE OFFER

Vol 1: Evolution (1940-1964)
Vol 2: Revolution (1965-1967)
Vol 3: Ascension (1968-2019)

The three-part series of bookazines from *Record Collector,* celebrating the life-changing music of the greatest band of all time. They're available to buy individually, but we're giving you the chance to buy all three issues at a discounted price.

Available to order from here: shop.recordcollectormag.com/rcbeatlesp
Individual copies available to order here: shop.recordcollectormag.com
(or call: 020 8752 8172)

*Plus Shipping

Lives

Raise a hand for The Hollies

HERE THEY GO AGAIN

The Hollies ain't heavy, but they're still strong on the road

The Hollies

Cheltenham Town Hall
21/9/23

Back-to-back UK tours by Graham Nash and The Hollies meant an autumnal feast. While their sets had but one common song, Bus Stop, the concept was similar: hits delivered with imagination and flair. With the Peter Howarth-era Hollies line-up together for 20 years, the energy and chops of Bobby Elliott and Tony Hicks are astounding. An endless parade of chart-botherers included the overlooked Sorry Suzanne and Gasoline Alley Bred, while Here I Go Again and Look Through Any Window were dramatically reimagined, the latter featuring a dramatic, Lynyrd Skynyrd-style guitar freak-out. A surprise inclusion was Peter Paul & Mary's Very Last Day, while they opened with King Midas In Reverse, before Just One Look and Stay were rendered in their original, unadorned five-piece glory. Incredible presentation and sound included graphics scrolling through The Hollies' career during He Ain't Heavy (He's My Brother). Scarcely a dry eye in the house. *Oliver Gray*

Q&A

Oliver Gray (right) backstage with Bobby Elliott

My first gig was The Hollies, here, in 1964. How has touring changed since?
We travelled in an old Ford van with two amps and my drums. Today, we have a big double-deck sleeper bus and a huge truck packed with lights, sound equipment and video screens.

Your memoir ends in 1982. Are there plans for another?
I should get off my ass and get all my old diaries out of the barn. Writing is a joy when the words are flowing.

Your US tour was stymied by the Covid pandemic. Will it be rescheduled?
We live in hope.

How does the current line-up's chemistry work?
On the road, band and crew are family. We rely on each other. The standing ovation at the end is our reward.

Do you have plans for new recordings or reissues?
No, though we have a few tracks in the can.

What's the secret of your staying power after 60 years?
Loving performing to audiences and seeing smiling faces.

Rock Imperium Festival

Parque El Batel, Cartagena, Spain
27-29/7/23

Three days of scorching metal saw Tygers Of Pan Tang win new fans with a bloodthirsty set. Saratoga kept the locals happy singing in their native tongue, but the opening day belonged to power-metal trio, Blind Guardian, the united Helloween, and an impressively bombastic Stratovarius. Metalite charmed with new vocalist, Erica Ohlsson, Night Flight Orchestra added snazzy grooves, whilst HEAT lived up to their name. Europe rocked the night, paving the way for Deep Purple and dazzling new lead guitarist, Simon McBride, Ian Gillan in fine fettle, as was Cartagena on a fine singalong Black Night. Elegant Weapons were fired up with Ronnie Romero and Judas Priest's Richie Faulkner, Lordi were gloriously overdressed fun, and Winery Dogs have exceptional players, if less so the songs. KISS' crazy night was licked up by the Spaniards, and Skid Row were impressive with new boy Erik Gronwall singing his lungs out. *Muchos gracias. Mark Taylor*

John Otway/ Wild Willy Barrett

Sutton SoundLounge
7/9/23

A curious combination on their 50th anniversary tour provided a wonderful, chaotic evening, combining cavorting and magic fiddle, steel and guitar, via acoustic picking and wheelie bin amplifier crashing. From the opening chords of Louisa On A Horse, they celebrated their debut album, both madcap – Cheryl's Going Home, Racing Cars (Jet Spotter Of The Track), Really Free – and the oft-overlooked delicate side, in Gypsy and Misty Mountain. Throw in the slapstick Body Talk, beautiful The Snowflake Effect and Willy's bagpipe sabotage of Otway's Geneva, and it brought tears to the eyes. *Nick Dalton*

House Of All

York Crescent
7/9/23

The Fall collective of twin-drum monsters, Paul Hanley and Simon Wolstencroft, plus bassist Steve Hanley, propelled the beat, with fellow alumni, Pete Greenway and Martin Bramah, on vocals and guitar. They delivered a sonic feast, deftly switching from desolate post-punk urban wasteland to fiery declamations of imminent rock'n'roll destruction. Five numbers into the 12-song set, Harlequin Duke took the band to the next level, along with a mesmeric Minerva Disrobed, Turning Of The Years and stonking closer, Can's Ur Mum/Uphill. Bramah was on fine form, while veteran producer, Grant Showbiz, was at the sound desk, happy to chat. *Steve Hexter*

Obituary

Birmingham Asylum
26/8/23

Like a Hillbilly drunk on moonshine, Redneck Stomp got the party started, Obituary proceeding to deliver a death-metal masterclass. Over a third of the set was from their most recent *Dying Of Everything*, which finds them on very best form, the title track bringing things to a cataclysmic conclusion. A well-deserved encore took us back to their genesis and Slowly We Rot, sending everyone home happy. *Peter Dennis*

UK Subs

Milton Keynes Craufurd Arms
14/9/23

A bittersweet feeling hung over what's touted as the final tour, but the evening proved celebratory, as the Subs delivered a greatest hits set, alongside a few deep cuts. Powered by copious amounts of liquid refreshment, Charlie Harper led the charge and oversaw an explosive Warhead and aptly titled Riot. Two encores preceded their departure, leaving one hell of a legacy. *Peter Dennis*

Matthew Halsall

London New Century Hall
16/9/23

Marking the release of the contemplative *An Ever Changing View*, aired in the first of two electrifying sets, this gig effectively demonstrated how Halsall has, over nine albums, redefined spiritual, meditative jazz for a new generation. With a predictably on-point band featuring collaborators old and new, Halsall did his extensive catalogue intoxicating justice. A guest appearance from fellow Mancunian, vocalist Josephine Oniyama, who appeared on 2015's *Into Forever*, was a highlight. Celebrating 15 years as a recording artist/label manager, Halsall remains at the vanguard of contemporary British jazz. *Jason Wood*

Big Big Train

London Cadogan Hall
12/9/23

A much-changed line-up saw stalwarts Greg Spawton, Nick D'Virgilio and Rikard Sjoblom joined by a brass ensemble and animated, engaging new frontman, Alberto Bravin, who won over his audience with an infectious performance. The songs remain the same, while new tune, Love Is The Light, heralds a due album. Supported by the excellent Dim Grey, this emotionally cathartic experience took BBT's passengers on a new route via familiar musical signposts. *Paul Davies*

Ratos De Porão

London Venue 229
10/9/23

Drawing on native Brazilian rhythms, RDP's spin on punk still sounds fresh and exciting 40-plus years on. The second ➤

Photos (The Hollies): The Hollis

Academy Events present

academyevents
by arrangement with CIRCLE SKY presents

UK TOUR 2024

LOVE
WITH JOHNNY ECHOLS

PERFORMING DEEP CUTS
AND HIGHLIGHTS FROM THE ALBUMS
LOVE, DA CAPO, FOREVER CHANGES
AND FOUR SAIL

SATURDAY
13th JULY
LIVERPOOL
O2 ACADEMY2

SATURDAY
20th JULY
LONDON
O2 SHEPHERD'S
BUSH EMPIRE
PERFORMING
FOREVER CHANGES
with
THE STOCKHOLM
STRINGS & HORNS

academyevents
DF CONCERTS & NEIL O'BRIEN ENTERTAINMENT presents

CAST
PLUS SPECIAL GUESTS

FRI 01 MARCH 2024
GLASGOW
SWG3
SAT 02 MARCH 2024
MANCHESTER
O2 RITZ
FRI 08 MARCH 2024
BIRMINGHAM
O2 INSTITUTE
SAT 09 MARCH 2024
LEEDS
O2 ACADEMY
FRI 15 MARCH 2024
LONDON
O2 FORUM KENTISH TOWN
SAT 16 MARCH 2024
LIVERPOOL
MOUNTFORD HALL

CASTBAND.CO.UK

academyevents
& Maniac Squat Records presents

Lust For Life

Iggy Pop's Lust for Life album played in full plus a second set of songs from the band's careers with artists including Blondie, Bowie and The Sex Pistols

March 2024
Sun 03 Manchester O2 Ritz
Tue 05 Leicester O2 Academy2
Wed 06 Birmingham O2 Academy2
Thu 07 Sheffield O2 Academy2
Fri 08 Liverpool O2 Academy2
Sat 09 London O2 Academy Islington

Support: Fifteen Lions (all dates)
Maniac Squat (London only)
Electric Music Club (Birmingham only)

lustforlifetour.com
A Tom Wilcox & Robert Russell Production

Glen Matlock (The Sex Pistols, Iggy Pop) Bass
Clem Burke (Blondie, Iggy Pop) Drums
Katie Puckrik (Pet Shop Boys, Sparks) Lead Vocals
Kevin Armstrong (Iggy Pop, David Bowie) Guitar
Luis Correia (Earl Slick) Guitar
Florence Sabeva (Heaven 17) Keyboards

academyevents presents
THE 10 YEAR ANNIVERSARY TOUR

GLASVILLE
A NIGHT OF MODERN COUNTRY MUSIC
SHANIA TWAIN · LUKE COMBS · KEITH URBAN · OLD DOMINION · MAREN MORRIS · NASHVILLE
ZAC BROWN BAND · LUKE BRYAN · DOLLY PARTON · CARRIE UNDERWOOD · RASCAL FLATTS
TIM MCGRAW · DARIUS RUCKER · KELSEA BALLERINI · MIRANDA LAMBERT · CHARLIE DANIELS
GARTH BROOKS · GRETCHEN WILSON · MORGAN WALLEN · BROTHERS OSBOURNE
CAM · CHRIS STAPLETON · JON PARDI · KANE BROWN · THE CADILLAC THREE · COLE SWINDELL
LAINEY WILSON · LADY A · TENILLE ARTS · TYLER HUBBARD · FAITH HILL · THE CHICKS
LAUREN ALAINA · ASHLEY MCBRYDE · BIG & RICH · BILLY RAY CYRUS & MORE!

2024
FRI 24 MAY NEWCASTLE O2 CITY HALL
THU 20 JUN OXFORD O2 ACADEMY
FRI 21 JUN BOURNEMOUTH O2 ACADEMY
SAT 22 JUN BRISTOL O2 ACADEMY
FRI 28 JUN LIVERPOOL O2 ACADEMY
THU 11 JUL LEICESTER O2 ACADEMY
FRI 12 JUL MANCHESTER O2 RITZ
SAT 13 JUL BIRMINGHAM O2 ACADEMY2
FRI 13 SEP LEEDS O2 ACADEMY
FRI 25 OCT EDINBURGH O2 ACADEMY
SAT 02 NOV LONDON O2 ACADEMY ISLINGTON
FRI 15 NOV GLASGOW O2 ACADEMY

academyevents
AND EFN CONCERTS PRESENT

ELVANA

"THE WORLD'S NUMBER ONE TRIBUTE TO NIRVANA... FRONTED BY ELVIS" KERRANG
"BAFFLINGLY BRILLIANT" THE GUARDIAN
"ABSOLUTELY F@CKING EPIC" NME

UK AND IRELAND TOUR 2023/4

ELVIS FRONTED NIRVANA

2024
SAT 27 JANUARY OXFORD O2 ACADEMY
SAT 17 FEBRUARY LIVERPOOL O2 ACADEMY
SAT 02 MARCH BIRMINGHAM O2 INSTITUTE
SAT 16 MARCH SHEFFIELD O2 ACADEMY
FRI 26 APRIL LEEDS O2 ACADEMY
SAT 27 APRIL NEWCASTLE O2 CITY HALL

ELVANA.CO.UK

academyevents
by arrangement with STRADA MUSIC presents

LINDISFARNE

LINDISFARNE

2024
Wed 3rd April SHEFFIELD O2 ACADEMY
Thu 4th April LEICESTER O2 ACADEMY
Sun 7th April BOURNEMOUTH O2 ACADEMY
Sun 1st September LONDON O2 SHEPHERD'S BUSH EMPIRE

lindisfarne.com

academyevents
BY ARRANGEMENT WITH THE SOUNDS THAT HISTORY SAVED AGENCY PRESENTS

The Phonics
THE UK's No.1 TRIBUTE TO Stereophonics

A BAND CALLED MALICE
THE DEFINITIVE TRIBUTE TO The Jam

2024
FRI 02 FEB OXFORD O2 ACADEMY2
FRI 09 FEB LEICESTER O2 ACADEMY2
SAT 10 FEB LIVERPOOL O2 ACADEMY2
FRI 16 FEB LONDON O2 ACADEMY2 ISLINGTON
SAT 17 FEB BIRMINGHAM O2 ACADEMY2
FRI 02 AUG BRISTOL O2 ACADEMY
SAT 03 AUG MANCHESTER O2 RITZ
2025
SAT 25 JAN SHEFFIELD O2 ACADEMY2

academyevents presents

GUNS N' ROSES

UK TOUR 2024

SAT 27 JAN LIVERPOOL O2 ACADEMY2 + CLONE TEMPLE PILOTS
SAT 03 FEB LONDON O2 ACADEMY ISLINGTON + SOME KIND OF METALLICA
SAT 10 FEB SHEFFIELD O2 ACADEMY2 + CLONE TEMPLE PILOTS
SAT 06 APR LEICESTER O2 ACADEMY2 + SOME KIND OF METALLICA
SAT 13 APR OXFORD O2 ACADEMY2 + WRONG JOVI
FRI 26 JUL BIRMINGHAM O2 ACADEMY2 + MOTLEY CRUDE
SAT 27 JUL MANCHESTER O2 RITZ + WRONG JOVI
FRI 13 SEP BRISTOL O2 ACADEMY + METALLICA RELOADED

TICKETMASTER.CO.UK

of two consecutive 229 gigs saw no signs of slacking as the energetic band swept across the stage like a tornado, delivering a career-spanning set that inspired moshing and pint-launching. Vocalist João Gordo had all the right moves, while the bite of tracks like Amazon Never More remained as pertinent as ever. A celebration of Ratos' illustrious past that promises much for the future. *Peter Dennis*

Station Narva
Narva, Estonia
7-10/9/23
The city's annual serotinal festival across venues from riverside club Ro-Ro to Vaba Lava theatre cast a spell like the imagery of Tarkovsky's films. Ska-powered sounds came from Dutch pranksters, Bazzookas, Ukrainian indie-pop sophisticate, Ivan Dorn, provided stream-of-consciousness speeches, and there were electrifying DJ sets from James Lavelle, Nooriyah and Paris' Acid Arab. A light installation at the 19th-century Kreenholm Textile Factory and the kinetic audio-visual performance of Ajukaja and Mart Avi were highlights. *Irinia Shtreis*

Held By Trees
London Putney Half Moon
21/9/23
Post-rock, ambient and prog are some of the genres that encapsulate the spectral majesty of the part improv natural world created by David Joseph and his seasoned musos. The six, including Joseph, who complimented the music with an individual mastery of instrumentation, seemed to suspend time for the gathered, including Marillion's Steve Hogarth, in this rare appearance. Fans were granted a masterclass by Robbie McIntosh, who displayed sinuous guitar craft on songs from *Eventide* and *Solace*, plus a new, untitled tune. *Paul Davies*

Dexys
London Palladium
20/9/23
Kevin Rowland, 70, is one of the UK's most singular, uncompromising talents. Never taking the nostalgia route, he's always presented his storied past on his own terms. This show found him in rude health, offering, with lieutenants, Sean Read and Mike Timothy, violinist Claudia Chopek, drummer Tim Weller and trombonist Al Whyte, *The Feminine Divine* in entirety. Full of theatricality and sensitivity, the 80s soul workouts of its second side exploded into colour. Post-intermission, a crowd-pleasing hour contained both his No 1s, a masterful Until I Believe In My Soul and emotional Carrickfergus. By turns, laugh-out loud and tearjerking, a Dexys gig remains a superior event. *Daryl Easlea*

Mozart Estate
Manchester FAC251
23/9/23
Resplendent in double denim with the stall-setting Lawrence Takes Over, Lawrence got a raucous welcome. The set was a focused 60 minutes, his well-drilled band racing through songs new and old by Go-Kart Mozart and Mozart Estate. Four White Men In A Black Car and a tongue-in-cheek I Wanna Murder You showcased Lawrence, his inter-song observations equally on form. *Sans* encore, the ex-Felt man revealed himself an under-appreciated, sharp social chronicler of desperate times in Relative Poverty. *Jason Wood*

Black Sabbath – The Ballet
Birmingham Hippodrome
23/9/23
Sabbath's story told through ballet, with Black Sabbath, Iron Man, Warpigs, and more, via orchestra. Sounds preposterous? With dry ice and lighting befitting a rock gig, the three-act, 90-minute performance opened a week-long run by Birmingham Royal Ballet, with Tony Iommi, Geezer Butler, Sharon Osbourne, Robert Plant and ELO's Bev Bevan on hand. The classic riffs could've been louder and the dancing bordered on *Seaside Special*, but voiceovers from Iommi, Butler, Ozzy and Bill Ward moved the narrative along (Butler recalling the cocaine bill for *Sabbath Bloody Sabbath* as more than the studio time), and the packed house enjoyed the occasion. The finale saw Iommi on for a final blast of Paranoid: "People think I'm pas de deux." *Richard Houghton*

Kula Shaker
London 100 Club
4/9/23
From the opening groove of Hey Dude, Crispian Mills' psychedelic, raga-infused sonic snake-charmers delivered a spellbinding selection of career highlights. The well-preserved, elfin leader unwrapped blistering performances with returning Jay Darlington's Hammond organ chops impressing, especially on Hush. New songs, Natural Magick and Indian Record Player, delighted the capacity following, as did Prodigy cover, Narayan. Harking back to their psych roots bodes well for a highly-anticipated new album. *Paul Davies*

Eric Johnson
Norfolk Infinity Hall, Connecticut, US
23/9/23
Accompanied by Roscoe Beck on upright bass, Johnson opened with an acoustic set, including Paul Simon's April Come She Will and Jimmy Page's Black Mountain Side. His catchy Chet Atkins-collab, Desert Rose To Chester, was played solo, his mind-boggling virtuosity coupled with an innate sense of melody. He hopped behind the piano for Nothing Can Keep Me From You, then honoured Jeff Beck with Freeway Jam and Open Road. The electric set concluded with a lively Cliffs Of Dover, and his quicksilver playing on encore, SRV. A G3 reunion tour with Steve Vai and Joe Satriani next year is a must. *Christopher Walsh*

PiL
Brighton Chalk
26/9/23
PiL put in a muscular, combative shift, opening with sarcastic Viking anthem, Welcome To Penge. Mercifully light on recent songs, John Lydon and co segued seamlessly from the angry, four-to-the-floor polemic, Stupid Again, to the crowd-pleasing This Is Not A Love Song. Lu Edmonds made admirably light work of the serpentine guitar of Albatross and Death Disco, while Lydon delighted telling fans to "stick your camera where the sun don't shine". A perfectly poisoned PiL performance. *Jeremy Allen*

PJ Harvey
London Camden Roundhouse
28/9/23
Thanks to artistic director, Ian Rickson, the bells rang and birds tweeted, the dramatic staging/scenery framing a poetry cycle transformed into an album, *I Inside The Old Year Dying*, played in gripping entirety. With insistent Elvis references, it's West Bay-meets-Tupelo. Stark, simple, folksy song structures produced rapt audience attention. Polly, with her faithful band of mature pro's, rewarded patience with a carefully-selected trip through her favourite legacy items, some unexpected, like The Garden and Angelene. Excitement grew with Man Size and Dress, but it was the familiarly lugubrious To Bring You My Love that sent us home sated. Her Dorset legacy may be as undying as Thomas Hardy's. *Oliver Gray*

Hawkwind
London Royal Albert Hall
29/9/23
An extravaganza celebrating the 50th anniversary revamp of *Space Ritual* saw two hours of frantic, throbbing, hypnotic space rock. From Orgone Accumulator to a frenetic Master Of The Universe finale, the music from Dave Brock and his quartet (joined early on by William Orbit) barely subsided, coloured by a film backdrop of spaceships, while a breathtaking laser show lit up the ceiling. It all started with The Crazy World Of Arthur Brown, wildly-garbed and artily-embellished, Arthur reappearing sporadically throughout the evening, reciting lyrics, including universe-spanning 10 Seconds Of Forever. A mighty performance that deserves a live album. *Nick Dalton*

Mezzoforte
Kristiansand Kilden Concert House, Norway
29/9/23
Icelandic jazz-rockers, Mezzoforte, are in their 47th year, albeit with no new album since 2012. This show saw them delve deep into their rich instrumental catalogue, playing for almost two hours classics from 80s albums, *Playing For Time*, *No Limits*, *Observations* and *Surprise Surprise*, plus newer material. A nice change of pace saw beautiful contemplative, quasi-ambient tunes, the trumpet akin to Norway's own Nils Petter Molvær. The master musicians ensured that their grateful audience left wondering how many times they've played their biggest hit, Garden Party, since its release 40 years ago? A joy. *Jon Aanensen*

Wishbone Ash
Exeter Phoenix
29/9/23
Commemorating the 50th anniversary of *Live Dates* and supporting *Live Dates Live*, Ash kicked off with Real Guitars Have Wings. Co-founder guitarist/vocalist Andy Powell led the band through their 1973 live set in original running order, including classics, Warrior, Rock'N'Roll Widow and Blowin' Free. The star was Mark Abrahams, unsung guitar hero, who makes everything look easy, while Bob Skeat and Mike Truscott kept things tight at the back. As per the album, a storming Phoenix wrapped things up, and a romp through 1980's Living Proof saw everyone depart smiling. *John Tucker*

Sam Burton
London St Pancras Old Church
13/9/23
Burton delivered a superb, accomplished set in a stunning setting, including songs from his latest, excellent *Dear Departed*. Its strings were missing, Burton and his acoustic backed by just guitar and drums, but it worked well, giving I Don't Blame You and Coming Down On Me alternative, highly evocative retreads. A gifted writer, Burton's gentle groove of Maria and the yearning grace of My Love embodied the ethereal magic in the air, as did another highpoint, the soulful A Place To Stay. *Steve Burniston*

Deacon Blue
London Royal Albert Hall
27/9/23
"Ricky, you're a sex god," hollered a lady and, therein, plus reassuring songwriting, lies the band's appeal.
A packed Hall were treated to a first half of unplugged acoustic variants from their recent *Peace Will Come* that began with an a cappella Wages Day. The second, electric set, with change of attire, found the veterans in their business stride, bringing out hit after hit, with a wistful singalong on Loaded, City Of Love, and a final 'whoo-whoo' Real Gone Kid, plus Dignity and Fergus Sings The (Deacon) Blues. *Paul Davies*

The Story Of Guitar Heroes
Folkestone Leascliff Hall
4/10/23
Re-created signature sounds of BB King, Chuck Berry, Buddy Holly, Hank Marvin, Jimmy Page, Albert Lee, Jimi Hendrix, Brian May, Mark Knopfler, Eddie Van Halen, Slash and more, by Chris Taylor, and Phil Walker (Cliff Bennett's Rebel Rousers), saw 30 guitars deployed, alongside bass and drums. Videos of those to whom homage was paid enhanced Let The Good Times Roll, Apache, Layla, Hotel California, Purple Rain and Highway To Hell, prompting much singalong fun. *Marion Vause*

The Style Councillors

Friday 01 December
Brighton Patterns

Saturday 02 December
Southampton The 1865

Friday 08 December
London 229

Saturday 09 December
Southend Chinnerys

Friday 19 January
Gloucester Guildhall

Saturday 20 January
Birmingham The Crossing

Friday 29 March
Leeds
Brudenell Social Club

Saturday 30 March
Newcastle The Cluny

Friday 26 April
Guildford The Holroyd

'A Solid Bond In Your Heart'
40th Anniversary Tour

LONDON CALLING
play
THE CLASH
'GIVE 'EM ENOUGH ROPE'
45th Anniversary Tour

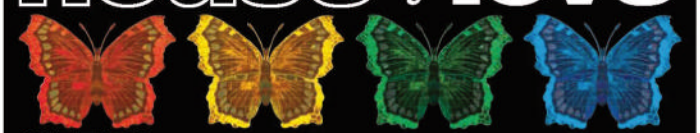
FRI 01 DEC 2023 WOLVERHAMPTON ROBIN 2
SAT 02 DEC 2023 NOTTINGHAM THE LEVEL
FRI 08 DEC 2023 BRIGHTON PATTERNS
SAT 09 DEC 2023 LONDON 229
FRI 08 MARCH 2024 DUNDEE BEAT GENERATOR
SAT 09 MARCH 2024 EDINBURGH LIQUID ROOM
FRI 15 MARCH 2024 CARDIFF THE GLOBE
SAT 16 MARCH 2024 MANCHESTER REBELLION
FRI 22 MARCH 2024 GUILDFORD THE HOLROYD
SAT 23 MARCH 2024 NORWICH THE WATERFRONT
FRI 05 APRIL 2024 NORTHAMPTON ROADMENDER
SAT 06 APRIL 2024 LEAMINGTON SPA THE ASSEMBLY
FRI 19 APRIL 2024 BEDFORD ESQUIRES
SAT 20 APRIL 2024 BIRMINGHAM THE CROSSING
SAT 06 JULY 2024 GLOUCESTER GUILDHALL
FRI 12 JULY 2024 DOVER THE BOOKING HALL
SAT 13 JULY 2024 GILLINGHAM GLASSBOX

A CELEBRATION OF
SIMON EMMERSON/BOOTH
WITH...

+ DJ CHRIS TOFU

LONDON, ROUNDHOUSE
FRIDAY 15TH DECEMBER 2023

THE house of love



1ST DEC LEAMINGTON SPA THE ASSEMBLY

15TH DEC LONDON THE ELECTRIC BALLROOM + DAVID GEDGE

THE JAMES TAYLOR QUARTET
WITH A FULL ORCHESTRA

'THE MAN IN THE HOT SEAT'

TUESDAY 02 APRIL 2024

barbican

the DETROIT COBRAS

Celebrating the life of Rachel Nagy
With Marcus Durant on vocals

JULY 2024

TUESDAY 02
BRISTOL LOST HORIZON

WEDNESDAY 03
MANCHESTER REBELLION

THURSDAY 04
GLASGOW ORAN MOR

FRIDAY 05
LEEDS BRUDENELL

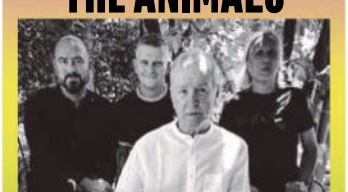
SATURDAY 06
LONDON THE FORGE

JANET KAY & CARROLL THOMPSON
THE QUEENS OF LOVERS ROCK ANNUAL XMAS SHOWS

london **the forge**
fri 08 & sat 09 december 2023

♫ JANUARY BLUES FESTIVAL ♫

THE ANIMALS



★ ★ ★ ★ ★ SPECIAL GUESTS ★ ★ ★ ★ ★
TBC

4 JAN 2024
LONDON, THE FORGE
JANUARYBLUESFESTIVAL.COM

♫ JANUARY BLUES FESTIVAL ♫

THE DIRT ROAD BAND
★ ★ ★ ★ ★ FEATURING ★ ★ ★ ★ ★
STEVE WALWYN (DR. FEELGOOD) HORACE PANTER (THE SPECIALS) TED DUGGAN (BADFINGER)

★ ★ ★ ★ ★ SPECIAL GUESTS ★ ★ ★ ★ ★
TBC

5 JAN 2024
LONDON, THE FORGE
JANUARYBLUESFESTIVAL.COM

♫ JANUARY BLUES FESTIVAL ♫

JO HARMAN

★ ★ ★ ★ ★ SPECIAL GUESTS ★ ★ ★ ★ ★
TBC

6 JAN 2024
LONDON, THE FORGE
JANUARYBLUESFESTIVAL.COM

♫ JANUARY BLUES FESTIVAL ♫

JOHN PRIMER

★ ★ ★ ★ ★ SPECIAL GUESTS ★ ★ ★ ★ ★
TBC

17 JAN 2024
LONDON, THE FORGE
JANUARYBLUESFESTIVAL.COM

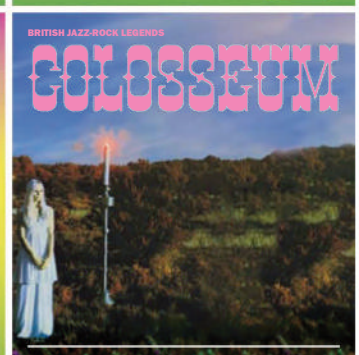
♫ JANUARY BLUES FESTIVAL ♫

NINE BELOW ZERO
PLAY THE MUSIC OF 'THE 3 KINGS'

19 & 20 JAN 2024
LONDON, THE FORGE
JANUARYBLUESFESTIVAL.COM

BRITISH JAZZ-ROCK LEGENDS

COLOSSEUM



london **the forge**
sunday 04 february 2024

ULTRAMAGNETIC MC'S

KOOL KEITH ••• CED GEE ••• TR LOVE ••• DJ MOE LOVE

london **the forge**
mon 04 tue 05 wed 06 march 2024

AGMP.CO.UK | SEETICKETS.COM
0871 220 0260 facebook.com/agmpconcerts @agmpconcerts

AGMP

Gig Guide

Kate Rusby December (7) York Barbican (8) Bradford St George's Hall (10) Cambridge Corn Exchange (11) London Cadogan Hall (12) Brighton Dome (14) Sheffield City Hall (16) Birmingham Town Hall (17) Bristol Beacon (18) Nottingham RCH (20) Gateshead Glasshouse (21) Manchester Bridgewater Hall

Mari Wilson December (7) Stroud Sub Rooms (11) Bury St Edmunds Apex (16) Wavendon Stables (17) London Shepherd's Bush Bush Hall

Now Booking

Amaranthe, DragonForce March 2024 (22) Bristol O_2 Academy (23) Manchester Academy (24) London Camden Roundhouse

George Benson June 2024 (26) Bournemouth BIC (28-29) London Royal Albert Hall **July** (1) Glasgow RCH (3) Leeds First Direct Arena

Blind Guardian April 2024 (12) Glasgow SWG3 (13) Manchester Academy (14) London Kentish Town O_2 Forum

Jon Gomm December (7) Southampton 1865 (8) Brighton Arch (9) Frome Tree House (10) Gloucester Guildhall (11) Swansea Sin City (13-15) Bristol Gryphon (16) Worcester St Swithun's (17) Manchester Deaf Institute **January 2024** (26) London Hackney Oslo (27) Leeds Old Woollen

The Moody Blues' **Justin Hayward March 2024** (12) Swansea Grand (13) Weymouth Pavilion (14) Truro Hall For Cornwall (16) Reading Hexagon (17) Birmingham Town Hall (18) Northampton Derngate (19) Bury St Edmunds Apex (21) Basingstoke Anvil (22) London Cadogan Hall (24) Llandudno Venue Cymru (25) New Brighton Floral Pavilion (26) Darlington Hippodrome

Happy Mondays March 2024 (14) Glasgow Barrowlands (16) Nottingham Rock City (22) Newcastle O_2 City Hall (24) Bristol O_2 Academy (28) Northampton Royal & Derngate (29) Leeds O_2 Academy (30) Birmingham O_2 Academy (31) Bournemouth O_2 Academy **April** (4) Manchester O_2 Victoria Warehouse (6) London Limehouse Troxy (7) Southend Cliffs Pavilion (11) Cambridge Corn Exchange (12) Sheffield O_2 Academy (13) Liverpool Mountford Hall (14) Brighton Dome

James, Razorlight June 2024 (3) Aberdeen P&J Live (5) Newcastle Utilita Arena (7) Glasgow OVO Hydro (8) Leeds First Direct Arena (11) Cardiff Utilita Arena (12) Birmingham Utilita Arena (14) Manchester Co-op Live (15) London Greenwich O_2

Keane May 2024 (3) Leeds First Direct Arena (4) Birmingham Utilita Arena (5) Manchester Co-Op Live (7) Bournemouth BIC (8) Cardiff Utilita Arena (10) London Greenwich O_2

Dave Matthews Band April 2024 (24-25) London Royal Albert Hall (29) Manchester O_2 Apollo

Mr Big March 2024 (19) Nottingham Rock City (20) Manchester O_2 Ritz (22) Wolverhampton KK's Steel Mill (23) London Shepherd's Bush O_2 Empire

Pendulum March 2024 (24) Leeds First Direct Arena (25) Manchester O_2 Victoria Warehouse (26) Cardiff CIA (28) Birmingham Resorts World Arena (29) London Greenwich O_2 (31) Glasgow OVO Hydro

Simple Minds, Del Amitri March 2024 (15) Leeds First Direct Arena (16) Manchester AO Arena (19) Belfast SSE Arena (21) London Greenwich O_2 (23) Birmingham Utilita Arena (24) Nottingham Motorpoint Arena Nottingham (26) Bournemouth BIC (27) Cardiff Utilita Arena (29) Glasgow OVO Hydro

Taylor Swift June (7-8) Edinburgh BT Murrayfield Stadium (14-15) Liverpool Anfield Stadium (18) Cardiff Principality Stadium (21-22, **August** 16-17) London Wembley Stadium

Suede, Manic Street Preachers June (28) Llangollen International Music Eisteddfod **July** (5) Cardiff Castle (10) Edinburgh Castle (12) Manchester Castlefield Bowl (13) Leeds Millenium Square (18) London Alexandra Palace Park

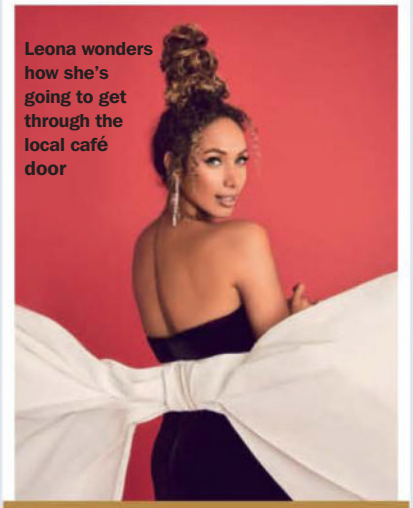
10cc March 2024 (7) Bristol Beacon (8) Birmingham Symphony Hall (9) Gateshead Sage (10) York Barbican (12) Liverpool Philharmonic Hall (13) Carlisle Sands Centre (14) Perth Concert Hall (15) Glasgow RCH (16) Sheffield City Hall (18) Nottingham RCH (19) Manchester Bridgewater Hall (20) Reading Hexagon (21) Bournemouth Pavilion (22) Oxford New Theatre (23) Swansea Arena (25) London Royal Albert Hall (26) Southend Cliffs Pavilion (27) Cardiff St David's Hall

Texas March 2024 (6) Leeds First Direct Arena (7) Liverpool M&S Bank Arena (10) Bournemouth BIC (11) Cardiff International Arena (13) Birmingham Utilita Arena (14) Glasgow OVO Hydro

Train April 2024 (26) Manchester O_2 Apollo (27) Wolverhampton Halls (28) Glasgow O_2 Academy (30) London Royal Albert Hall

Take That April (13-14) Sheffield Utilita Arena (19-20) Leeds First Direct Arena (25-27,30) London Greenwich O_2 **May** (3-5) Glasgow OVO Hydro (7-8,10-11) Manchester Co-op Live (14-15,17-18) Birmingham Utilita Arena (24) Middlesbrough Riverside Stadium (26) Nottingham City Ground (28) Norwich Carrow Road (30) Milton Keynes MK Stadium **June** (1) Southampton St Mary's (4) Plymouth Home Park (6) Swansea Swansea.com Stadium (8) Bristol Ashton Gate

Within Temptation November 2024 (15) Cardiff Utilita Arena (16) London Wembley Arena (18) Nottingham Motorpoint Arena (19) Leeds First Direct Arena



Leona wonders how she's going to get through the local café door

TOUR DU JOUR

Spotlighting an upcoming road trip
This month: LEONA LEWIS

How have you prepared for the tour?
I planned it a few years ago, and prep started then. We're in the musical arrangement stage that starts six months ahead of going on the road. I have a great creative team who plan the stage, lighting and set. The final part is rehearsals with the band for a few weeks, then full production run-throughs.

Do you have any pre-/post-show routines?
Before the show, I try to move my body, whether a workout or stretch, then vocal warmups. I love to sing Aretha Franklin's Say A Little Prayer. It's become a ritual. Afterwards, a vocal warm-down, as my main priority is my vocal health.

Will you be playing any songs that you rarely perform?
A few that I haven't done live yet, and a few from my Christmas album. It's quite exciting, because it's new and will feel different onstage.

Will the set-list change much?
I don't usually change it. I put a lot of time and consideration into it, so that I know how things flow, and the songs feel like they're telling a story.

Are there any venues that you're particularly looking forward to?
Wales. I grew up visiting it a lot with my mum, who's Welsh. On tour, you don't get much time in the places you visit, but I make it a thing to go out to try at least one local coffee shop or café, to be around the energy of the people in the place that I'm performing.

Will you check out your tour support?
Akicita is a really talented artist, and I'll be supporting from the wings.

Will there be any unusual merchandise for sale?
Because it's a Christmas greatest hits tour, there'll be some special pieces unique to the show.

Have any gigs stood out of late?
Patti Labelle. I really enjoy artists who've had decades of touring experience. I like to take in the music but also learn from the greats. She's 79 and still incredible. Very inspiring.

Leona Lewis plays in November at (28) Nottingham RCH (29) Glasgow SEC Armadillo December (1) Cardiff International Arena (2) Southend Cliffs Pavilion (5) Newcastle O_2 City Hall (6) Sheffield City Hall (8) Bournemouth BIC (9) Liverpool M&S Bank Arena (11) Manchester Bridgewater Hall (12) London Hammersmith Eventim Apollo (14) Birmingham Utilita Arena (15) Brighton Centre.

TOUR NEWS

London: **Mel C**, Camden Koko, 12 January 2024. ■ **Joe Bonamassa**, Royal Albert Hall, 4-5 April 2024. ■ **Mew**, Barbican, 3 April 2024. ■ **Sophie B Hawkins**, 26 November **James Taylor Quartet**, 15-16 December, **Ultramagnetic MCs**, 6 March, **Susan Cadogan**, 15 June 2024, Camden Forge. ■ **Bananarama**, 3 April, **Nerina Pallot**, 24 April 2024, Palladium. ■ **Lindsey Stirling**, 18 December, **LP**, 22 March 2024, Hammersmith Eventim Apollo. ■ **PJ Harvey**, Gunnersbury Park, 19 August 2024. ■ **Van Morrison Alumni Band**, Coliseum, 7 December. *Also*: **Gary Brooker** tribute: **Eric Clapton** *et al*, Guildford G Live, 4 December. ■ **Sting**/orchestra, San Francisco Davies Symphony Hall, 14-15 February 2024. ■ **Massive Wagons**, Warrington Parr Hall, 9 March 2024. ■ **The Libertines**, Margate Lido, 9-10 December. ■ **The Chameleons**, Liverpool Hangar 34, 14 December. ■ **Liam Fray**, Manchester Albert Hall, 17 December.

For more tours/gig news see www.recordcollectormag.com/latestnews

Photo: (Leona Lewis) Mike Rosentahl

SCREAM BLOODY GORE!

IN STORES NOW! ORDER ONLINE AT FISTFULOFMETAL.CO.UK

In shops now and available here:

shop.bestofbritishmag.co.uk

020 8752 8172

RECORD COLLECTOR PRESENTS

On sale now in all the usual places, or available to order from here:

shop.recordcollectormag.com

Plastic Wax Records

222 Cheltenham Road, Bristol BS6 5QU

(10 Minutes from Temple Meads Railway Station, Bristol Bus Station and the M32)

Plastic Wax Records is Bristol's longest established independent record shop with the largest range of used vinyl and CDs in the South West, including rare collector editions. We cover most genres: **Rock, Reggae, Soul, Punk, Hip Hop, Prog, Indie, Electronica, Ska, Funk, African, Country, Jazz, Classical** and **Soundtracks.**

We are the leading stockist for **Bristol Archive Records**, who showcase music from the diverse Bristol music scene and feature many artists and releases that are rare or never before released, and **Reggae Archive Records** who feature music from British Reggae labels and artists.

We also offer special discounts for bulk purchases so please enquire for details.

Looking to sell? We are constantly looking to purchase good quality stock so if you are looking to sell your collection or even rare single records or CDs please contact us.

OPENING HOURS

Monday 12noon – 4.30pm • Tuesday - Friday 9.30am – 7.00pm
Saturday 9.30am – 6.00pm • Sunday 12noon – 4.30pm

Telephone: **+44 (0) 1179427368**

Web: **www.plasticwaxrecords.com**

Facebook: **Plastic Wax Records**

email: **dave.kellard@plasticwaxrecords.com**

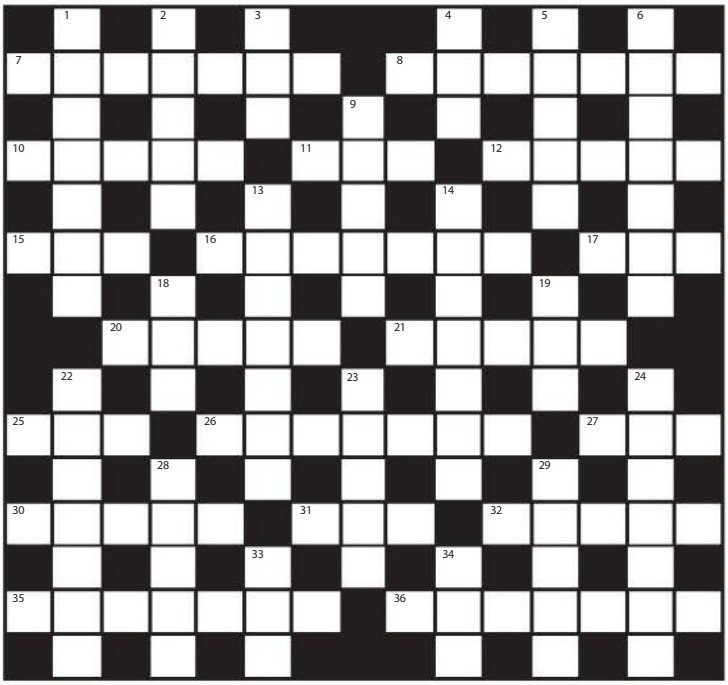
Crossword & Competitions

ACROSS

7) Bonzo Dog Doo-Dah Band debut (7)
8) _ Breakout (7)
10) *Wild* _ (5)
11) *High 'N'* _ (3)
12) Ultra Vivid _ (5)
15) *Bottomless* _ (3)
16) King _ (7)
17) *One Piece* _ _ *Time* (2,1)
20) _ Cold (5)
21) _ *The Salt* (5)
25) *Schubert* _ (3)
26) _ Anti-Beatbox Band (7)
27) _ Wash (3)
30) Royal record label (5)
31) Special _ (1,1,1)
32) _ *And Wires* (5)
35) _ Japanese (7)
36) Academy venue sponsor, pre-02 (7)

DOWN

1) Young Guns (_ _ _) (2,3,2)
2) Good Times Bad _ (5)
3) Watkins, Lopes, Thomas (1,1,1)
4) Breeders 1990 LP (3)
5) 60s genre (5)
6) Vapors 1981 LP (7)
9) *Freeze-*_ (5)
13) Brothers Johnson 1981 LP (7)
14) _ Upstarts (7)
18) Swindon new wavers (1,1,1)
19) _ Will Eat Itself (3)
22) Surfaris hit (4,3)
23) Tony _ (5)
24) _ In My Head (7)
28) _ *Hill* (5)
29) Hip-Hop subgenre (5)
33) _ DiFranco (3)
34) _ In Your Lap (3)



R.E.M. VINYL

Released in 1998, *Up* is the 11th studio album from R.E.M. The album, featuring the singles Daysleeper, Lotus, Suspicion and At My Most Beautiful, draws inspiration from electronic music. This deluxe vinyl reissue celebrates the album's 25th anniversary. To be in with a chance of winning one of two copies, please tell us the correct title of the track that appears on this album: a) Sad Professor, b) Mad Professor, c) Nutty Professor?

OBLIVION EXPRESS SET

Brian Auger's Oblivion Express was the phoenix that rose from the ashes of The Trinity. Fusing R&B, jazz, soul and funk, keyboard maestro Auger created a new music that startled listeners. The six studio albums that make up *Complete Oblivion* illustrate the group's amazing work, from 1970's self-titled debut to the Latin/disco-tinged *Reinforcements*. To be in with a chance of winning one of two sets (CD), please tell us the title of the band's 1972 album: *a) Second Coming, b) Second Album, c) Second Wind?*

FREE FESTIVAL VINYL

Incident At A Free Festival is a tribute to the mid-afternoon slots at those early 70s festivals that don't get the column inches afforded the Isle of Wight or Glastonbury Fayre, but which would have been rites of passage for thousands of kids. The latest release in Ace's fine series of collections compiled by Bob Stanley and Pete Wiggs, it features 20 tracks from the likes of Pink Fairies, Atomic Rooster, Leaf Hound, May Blitz, Hawkwind… To be in with a chance of winning one of two copies on vinyl, please tell us the correct name of the pioneering 1972 UK festival: a) Bickershaw, b) Shawbury, c) Wythenshawe?

MOTT 50TH ANNIVERSARY BOX SET

All The Young Dudes, Mott The Hoople's David Bowie-produced 1972 classic, has been given the remastered 50th Anniversary Deluxe Box Set treatment (with bonus tracks), courtesy of Madfish. This limited-edition box set includes two LPs in gatefold covers, two CDs, a 12" vinyl single, a 72-page hardback book, three art prints, two posters, a 'Sea Divers' membership card, and an individually numbered certificate. To be in with a chance of winning this superb set, please complete and submit this month's crossword.

DECEMBER Solution

	A		S		U				B		I		T	
B	R	I	T	I	S	H		G	O	O	D	B	Y	E
	R		A		E		S		B		E		P	
D	I	R	T	Y		A	T	A		M	A	R	I	A
	V		E		N		U		E		S		C	
H	A	T		P	E	R	F	E	C	T		N	A	T
	L		L		E		F		S		A		L	
		R	A	N	D	Y		S	T	A	R	R		
	H		W		L		A		A		T		M	
D	O	G		D	E	E	P	E	S	T		R	E	D
	L		C		S		A		Y		H		M	
I	D	O	L	S		A	R	T		T	E	M	P	O
	I		O		I		T		W		A		H	
K	N	O	W	I	N	G		C	H	A	R	L	I	E
	G		N		N				O		T		S	

NOVEMBER WINNERS
SLADE: Kenneth Taylor, Shani Edwards
WHO'S NEXT: Jim Hunt

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 28 December unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

RC's RARE RECORD CLUB

Pussy: *Pussy Plays*

Red Dirt: *Red Dirt*

Various: *Something In The Water*

Wil Malone: *Wil Malone*

EUCLID: *Heavy Equipment*

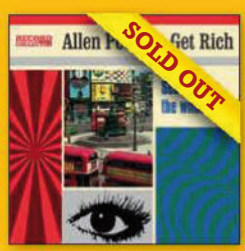
Mighty Baby: *Mighty Baby*

Orange Bicycle: *Orange Bicycle*

Reggae With The Hippy Boys

The Smoke: *It's Smoke Time*

Agincourt: *Fly Away*



Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

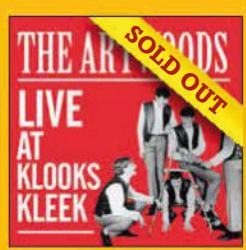
Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

The Earth: *Elemental*

Poppa Ben Hook/Museum



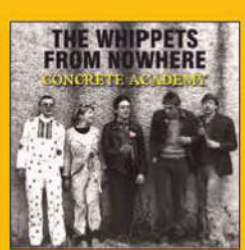
The Artwoods: *Live At Klooks Kleek*

Riot Squad: *Making Up For Lost Time*

Aubrey Small: *Aubrey Small*

Small Town Scenery

The Rockabilly Acetates Collection

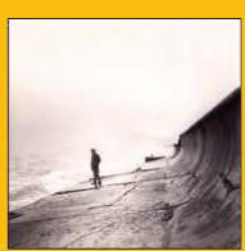


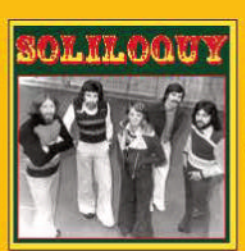
Whippets: Concrete Academy

The Keith Emerson Trio– 10"

Cressida: *Trapped In Time*

Don Rendell: *Live At Klooks Kleek*


Ken Saul: Songs For a Rainy Day



Soliloquy: *Soliloquy*

Factory – 7" single

Ptolemy Psycon: *Loose Capacitor*

Brilliant: *Escape From New York*

The Bunch: *Spare A Shilling*

Polly Niles: *Sunshine In My Rainy Day Mind*

Both Hands Free

Collective Marriage

Fantasy: *Paint A Picture*

ORDER YOUR COPY TODAY

shop.recordcollectormag.com/category/RCRV

subscriptions@metropolis.co.uk

020 8752 8193

YouTube

LISTEN TO SONGS FROM THE RARE RECORD CLUB

Go to YouTube and search for "record collector mag"

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: The Rubettes

The Rubettes broke through with golden era r'n'r pastiche Sugar Baby Love, in 1974. Luck was involved: the song had been offered to various artists who all rejected it, including Showaddywaddy. Ironically, Showaddywaddy passed because they wanted to write their own songs, only to spend their career churning out retreads of 50s hits. More good fortune was involved when Sparks were forced to cancel a scheduled appearance on *Top Of The Pops* as they didn't have a work permit, only for The Rubettes to be invited to fill in at the eleventh hour.

In fact, there was no Rubettes when the song was originally recorded – the band members were all session musicians (some of whom appeared on Carl Douglas' novelty No 1, Kung Fu Fighting). Several future Rubettes had played on Sugar Baby Love while the rest were recruited when writers Wayne Bickerton and Tony Waddington decided they needed someone to front the song. According to Alan Williams, "Only three of the musos who participated in the recording of Sugar Baby Love ended up in The Rubettes: me, Pete Arneson and John Richardson."

With the musicians recruited the issue of who was to front the band and sing the lead vocal resolved itself. "Fortunately," says Williams, "I was able to duplicate the falsetto lines of the record, besides which, nobody else in the band wanted the job anyway."

The original singer on the record was actually Paul Da Vinci, who declined to join the band when plans were put in motion to create a vehicle for the record. There exists a cadre of committed disciples of Da Vinci, who insist that Williams and The Rubettes stole his just rewards. Da Vinci himself has complained over the years that he didn't receive due recognition, something for which Williams has little time. "I don't believe the record would have ever been a hit without our appearance on *TOTP*," he argues. "We sold the song with our performance. In fact, it was my vocal that I mimed to on *TOTP* anyway, as we had to rerecord the song a couple of days before the show, due to Musicians Union rules. For most people, the first time they would have seen or heard us would have been with me singing the song, after which we went from virtually nowhere to the No 1 spot within two weeks of appearing on the show."

That appearance on *TOTP*, which Williams himself describes, with tongue in cheek, as "iconic", was certainly memorable. At a time when image was perhaps more important than in any other era in UK pop history, they carved out their own distinctive, retro-flavoured look. "The white suits were a conscious effort to enhance the 50s doo-wop nature of the music, but not the caps – they were a practical addition to the ensemble," he says. "At the time that we became The Rubettes, most of us were still playing in our own rock bands. We all had long hair, which didn't suit the image we'd gone for. At that initial stage, not wanting to take the drastic course of having a haircut, we compromised by having our hair pinned up under the white caps which accidentally became our trademark."

"With us being together for so long, it became inevitable that cracks and grievances would surface"

Sugar Baby Love was a global smash, even charting in America. It was cited by Joey Ramone as one of the influences that fired his desire to get into music himself. The band were offered the opportunity to capitalise on the record's success in the States but declined. "Our record company asked us to go to America, but we were having so much success in Europe that we decided not to go. We would've had to be away for many months and risk losing the momentum we had built in Europe. You can see the dangers of that when you look at what happened to Slade. As it turned out, it was a good decision. Had we gone and failed, we may have just disappeared after the first hit."

Far from being consigned to the one-hit-wonder bin, the band went on to score eight more Top 40 hits over the next three years. The follow-up, Tonight, again penned by Waddington and Bickerton, was another song originally intended to be pitched to other artists, as was third hit, Juke Box Jive, which reached No 3 in the UK in 1974. Milking the band's cap gimmick, their first album, *Wear It's 'At,* was released in 1974, and offered a white paper cap as a giveaway with the record. With a mix of Waddington/Bickerton and self-penned numbers, the album didn't achieve anywhere near the success of the band's singles. Their second album, *We Can Do It*, released the following year, fared little better, peaking at 41, although it did spawn two Top 10 hits.

The Rubettes became chart and TV regulars with the financial rewards that level of success brings. As for Williams, he was able to purchase a house for £50,000 cash, "a lot of money in those days". He also bought an aeroplane and went about obtaining a pilot's licence, enabling him to fly the band to shows in the ensuing years.

The hits continued into 1976, but the end was now in sight. They released Under One Roof, about homophobia, perhaps a little controversial for their core audience – it only reached No 40. Williams didn't sing on it, vocals handled by drummer John Richardson. Guitarist Tony Thorpe took lead vocals on the band's final hit, 1977's Baby I Know. Intra-band relationships had started to sour, the lineup dropping from a six- to a four-piece by the time of their last hit.

"With us being together for so long, it became inevitable that cracks and grievances would surface," Williams reflects. "You might call it *musical differences,* which could," he laughs, "also mean that we couldn't stand the sight of each other."

The band formally split in 1980. Since then, there have been various incarnations of The Rubettes, featuring differing permutations of former members, ultimately leading to court action and disputes regarding the rights to the band's name. Currently, Williams is fronting a version of the band which tours Europe and Australia (where he now lives).

He is philosophical about his career. "I consider myself a very lucky guy, having entered the industry in the late 60s," he says. "I managed to work my way up through local bands onto the session scene which eventually brought me to The Rubettes. It's not all been plain sailing, but I wouldn't change a moment of it. And it's not over yet!"

Interview: Mark McStea
The Rubettes – The Singles 1974-77 *is on Cherry Red.*

FROM THE MAKERS OF **UNCUT**

THE BEATLES
A LIFE IN PICTURES

...is a lavish 100-page tribute to the four lads who shook the world.

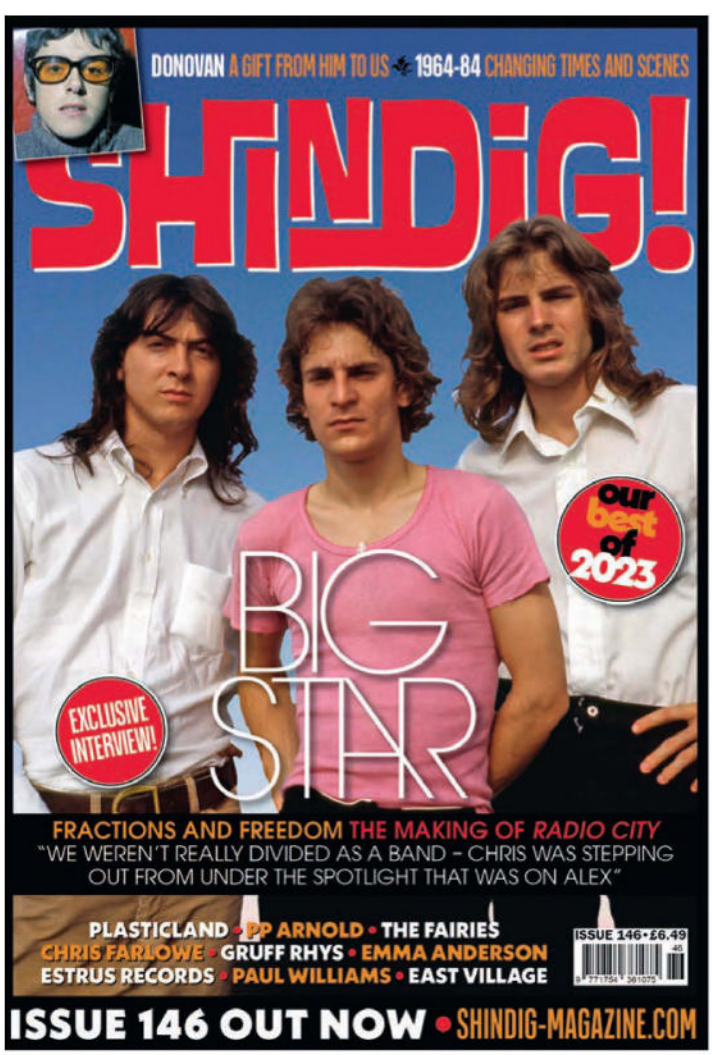
Fashions come and go, but The Beatles still amaze us with their music.

Sixty years since the world first heard the phrase "Beatlemania", their stature is completely undiminished. This magazine tells their story in amazing images and interview quotes.

Step right this way...

Available now from shop.kelsey.co.uk/UNCUT-UMG

UNCUT.CO.UK



THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Norrie Paramor

During his reign as an A&R man, Norrie Paramor was second only to George Martin in terms of prominence and influence. He supervised and scored many big-selling records for Columbia Records. Not all his judgements were infallible – he had initially wanted Cliff Richard to release Schoolboy Crush as his first single in 1958, with Move It relegated to the B-side. At the insistence of Jack Good, Paramor reversed his decision and so British rock'n'roll (with an appropriately curled lip) was born, and *Oh Boy!* became the most popular teenage TV show on which Richard would go on to make 20 appearances.

So began Paramor's close association with both Cliff and The Drifters (later The Shadows). Paramor was sensible enough to allow Bruce Welch to reconfigure Lionel Bart's Living Doll (1959) as a country song, as opposed to its original rock-oriented scoring for the film *Serious Charge*. The revamped version gave Richard his first UK No 1 and broke him on the US Billboard charts. As a new decade dawned, Paramor shared writing credits for A Voice In The Wilderness, which gave Richard his first hit of the 60s and may have played a part in kindling the singer's Christian leanings.

And if ever there was a song that gave Radio Luxembourg an anthem, then it would have to be the Paramor-produced Apache (1960) that also gave The Shadows their first chart-topper. Neither The Ventures nor The Spotnicks stood a cat in hell's chance against Paramor and his proteges.

If at times Paramor displayed a weakness for recording mood music long-players, and novelty songs for acts like Eddie Calvert (The Man With The Golden Trumpet), The Avons and The Mudlarks, he could justifiably validate their commercial potential. Such whimsies aside, he also possessed an ear for those gifted with individual vocal talent. He produced Softly, Softly (1955), a No 1 for Irish angel, Ruby Murray, and orchestrated her last hit, Goodbye Jimmy, Goodbye (1959) while simultaneously offering guidance to crooner Michael Holliday, who, at one time, was ubiquitous on TV.

Like the toast of the tea dances, Alma Cogan, Holliday appealed to parents rather than the jet-and-jive set, and Paramor steered him towards his greatest success with The Story Of My Life (an early outing for Bacharach and David) and Starry Eyed (1959). Ultimately, it was as much a lack of suitable material as the singer's numerous neuroses that sent his career into free-fall all too soon, just when he should have been reaping the benefits. After all, to sing the theme to Gerry Anderson's *Four Feather Falls* you had to ride tall in the saddle, eh, hombre?

Ricky Valance, like Holliday, had the looks, the voice, and the cool composure, but never the right stuff (hit material, that is). His only hit – a cover of Ray Petersens' Tell Laura I Love Her – was chosen by Paramor and should have set Valance on the road to richer pastures.

The much younger Helen Shapiro, while blessed with a healthy quantity of East End effrontery, proved more malleable. Shapiro was only 14 when, at Paramor's behest, she recorded Don't Treat Me Like a Child (1961), the first of an impressive series of singles. The deep intonation of her follow-up, You Don't Know, confirmed a maturity wise beyond her years, but it was Paramor's doo-wop inspired scoring of Walkin' Back To Happiness that gave the Bethnal Green chantress an international million-seller as she briefly eclipsed all female opposition.

Paramor would augment The Shadows' releases with orchestral backing

Let's Talk About Love (1962), co-written by Paramor, gave Shapiro her fifth hit, but the next – a sombre ballad entitled Little Miss Lonely (1962) – would be her last Top 20 entry. Like many others', Shapiro's career was overshadowed by Merseybeat, and mistakes were made, such as when Paramor vetoed Lennon & McCartney's Misery. Much damage was done, though not as much as that caused by the failure to release It's My Party before Lesley Gore got her hands on an acetate Shapiro had recorded in Nashville.

Paramor enjoyed some of his greatest success with Australian yodeller, Frank Ifield, who notched up four No 1s between 1962-63 with I Remember You, Lovesick Blues, The Wayward Wind and I'm Confessin' (That I Love You), all of which gave full vent to the band leader's sympathetic orchestrations.

Composing film soundtracks was another lucrative sideline for Paramor; he scored such cinematic treats as *A Pair Of Briefs*, *The Wild And The Willing*, *Doctor In Distress*, *The Fast Lady* and *Father Came Too!* He even managed hits of his own with Theme From A Summer Place (1960) and Theme From Z Cars (1963).

Having grown up in an era of radio dance bands and Palm Court orchestras, Paramor adapted to the changes wrought by electrified beat groups; that he managed it so admirably remains a testament to his character. He maintained a prolonged and endearing partnership with both Cliff Richard and The Shadows, speaking volumes for all concerned.

Richard enjoyed mass popularity in the mid-60s when, under Paramor's tutelage, he starred in his two best big screen musical vehicles: *The Young Ones* and *Summer Holiday*. The resulting singles from each film saw him dominate the charts again, none more so than with his double-A single, The Next Time/Bachelor Boy, which helped to establish him as an all-round entertainer – as much a pantomime Peter Pan as a perennial rock'n'roll juvenile.

The Shadows' association with Paramor was no less beneficial for all parties. Choosing Man Of Mystery as the follow-up to Apache was a crucial step along the way to winning the hearts and minds of the nation. On occasion, Paramor would augment the group's releases with orchestral backing. Wonderful Land, Guitar Tango, Atlantis and Geronimo all received the Paramor 'treatment': fanfaring trumpets and pizzicato strings. Their hit-making run together came to an end in 1967 with Maroc 7, although Paramor retained an occasional association with the group until 1977 when he orchestrated their self-penned, nostalgically titled Return To The Alamo.

He also continued to work with Richard until the early 70s and conducted his Eurovision entry – Congratulations – at the Royal Albert Hall in 1968. In 1970 he was appointed the resident conductor for the BBC Midland Radio Orchestra, a position he held until his death in 1977, aged 65.

Words: Lin Bensley

Cliff With Strings – My Kinda Life *is on Rhino.*

Quality Classic Vinyl

REVOLUTION RECORDS

SELBY
27 Finkle Sreet
Selby
YO8 4DT
01757-616904

ROYSTON
7 Melbourn Street
Royston,Herts
SG8 7BP
01763-793115

PENGE
1 Central Parade
London
SE20 7TN
020-3336-9866

STEVENAGE
1-3 middle row
Old town,Stevenage
SG1 3AN
01438-487170

WE BUY
RECORDS & CD 'S

www.revolution-records.co.uk

THE RECORD SHOP

37 Hill Ave. Amersham, Bucks. HP65BX
New and Second-hand Vinyl Records
Bought & Sold
ROCK, JAZZ, BLUES, FOLK, SOUL,
COUNTRY & CLASSICAL
CDs, DVDs, Musical instruments,
Sheet music & Accessories
Near Metropolitan Railway station

Mon to Sat 9am-6pm
Tel: 01494 433311
www.therecordshopltd.com

SLIPPED DISCS

NEW & USED VINYL
QUALITY CDs & COLLECTIBLE
CASSETTES

RECORDS WANTED

58a High Street
Steyning
BN44 3RD

slippeddiscssteyning@gmail.com

Across The Tracks,

110,Gloucester Road,
Brighton
BN1 4AF

01273 677906

email edfrombrighton@tiscali.co.uk

Rarities and Bargains...
Large stock of Rock, Pop, Jazz, Soul, Funk, Dance, Classical, Reggae…

Open Mon-Sat 10 until 6
Sundays 12 until 4

RECORD Collections wanted
TOP CASH PAID!
Travel no trouble

Life of Vinyl

FIND US ON-LINE AT
WWW.LIFEOFVINYL.COM

MORE THAN JUST A RECORD STORE

Tel: 01642 763322
INFO@LIFEOFVINYL.COM

CLOCKTOWER RECORDS

ALL STYLES OF MUSIC SOLD

BRIDPORT
DORSET, DT6 3RR
Mon - Sat: 10am - 4:30pm
01308 458077
clocktowerrecords.co.uk

VINYL TAP

WWW.VINYLTAP.CO.UK
42 John William Street Huddersfield, HD1 1ER

Mail Order: 01484 845999
Shop: 01484 517720
email: sales@vinyltap.co.uk

MON - SAT | 09:00 - 17:30

OVER 150,000 ITEMS IN STOCK
IF YOU CAN'T FIND IN STORE, PLEASE ASK

RECORDS WANTED

CRUISE Digital

ONLINE SHOP

Vinyl, CDs, Boxsets
Rock/Pop, Soul/R&B
Punk, Reggae, Indie
Folk, Country, Dance
Northern Soul

cruisedigital.co.uk
07970 -182621

Cardiff RECORD EXCHANGE

VINYL RECORDS BOUGHT AND SOLD

Cardiff's new record shop

THOUSANDS OF QUALITY
SECOND-HAND RECORDS IN STOCK.
RECORD COLLECTIONS SOUGHT.

TEL: 02922801490 MOB: 07833053631
CARDIFFRECORDEXCHANGE@GMAIL.COM

WEDNESDAY - SATURDAY 10:30 - 17:30
67 WHITCHURCH ROAD, CF143JP

The Wax Factor

Record & CD Collections Wanted

Rock, Punk, Soul, Reggae, Blues, Jazz, 50s, 60s... Albums 7 & 12" singles...

Cash Paid

24 Trafalgar Street
Brighton BN1 4EQ
t. 01273673744
m. 07710777009
e. alwax@hotmail.com.
w. www.thewaxfactor.com

Flash back

FLASHBACK RECORDS

20,000+

VINYL RECORDS & CDs AT THREE LONDON LOCATIONS. SHIPPING WORLDWIDE

www.flashback.co.uk
Tel: +44 20 7354 9356

SELL US YOUR VINYL & CDs
ANY QUANTITY!

RECKLESS RECORDS

Tel: 020 7437 4271
www.reckless.co.uk
recklessrecordsuk@gmail.com
30 Berwick St, Soho, London W1

ROCK ON

(Established 1971)

10.000+great singles
3.500+amazing albums

Also cassettes & posters

ROCK ON RECORDS. 4 All Saints Street, STAMFORD, Lincs. PE9 2PA
open 11.00 AM to 5.00 PM Mon.– Sat.
Tel. 01780 755888

BIRTH! SCHOOL! WORK! DEATH!

Bettye Lavette... on the soundtrack to her life

Annie Laurie It Hurts To Be In Love
(DeLuxe 45-6107, 7", B-side, US, 1957) **£5**

I lived in Muskegon, Michigan. My parents loved music: my mom, pop and country & western, my dad R&B and blues, especially BB King. At the weekends, they sold corn liquor – this was the 40s and you couldn't go to a bar if you were black, so people came to our house, ate fried chicken and sandwiches and bought pints or half-pints. There was a jukebox in the living room and my parents would put me on top of it and I would dance to the songs and sing along. Annie Laurie's It Hurts To Be In Love was the first R&B song I learned to sing from that jukebox.

The Miracles Shop Around
(London 45-HL 9276, 7", UK, 1961) **£60**

We moved to Detroit when I was two. Motown was a big deal, of course, and there were only a few singers – myself, Jackie Wilson, Little Willie John, Della Reese, Aretha – who were in Detroit but not signed to Motown. This came out when I was in fifth grade. I prided myself on being the only one in class who was able to sing that end part of the song [sings], "Before you let her take your hand, my son/Understand, my son, be a man, my son/I know you can, my son." I've got two cats: one is called Smokey, the other is Otis.

Bettye Lavette (misspelt 'Betty Lavett')
My Man – He's A Lovin' Man (Atlantic 45-2160, 7", US, 1962) **£8**

Timmy Shaw was a soul singer, and he was the first professional singer to recognise my talent, and he introduced me to [Detroit label owner/producer] Jonnie Mae Matthews. She got me to sing this song she had, which she had written with James Bennett. I was 16, I absolutely hated it, it sounded so grown-up, but I went into the studio, sang it straight and Atlantic put it out and I got an R&B hit. I thought that was it, I was a star.

The Drifters This Magic Moment
(London Records, 45-HLE 9081, 7", UK, 1960) **£18**

My daughter's father was the best dancer, which when you are a teenager seems like the only reason to marry someone. We used to dance to The Drifters and especially to Magic Moment. Straight after My Man He's A Lovin' Man hit the chart, I went on the road with Clyde McPhatter and Ben E. King. Well, every time Clyde McPhatter and Ben E King opened their dressing room doors I was standing there!

Clyde McPhatter A Lover's Question
(London Records 45-HL-E 8755, 7", triangular centre, UK, 1958) **£30**

This reminds me of my parents and family life. My mom bought this single the day it came out, then got home, she put it on the jukebox and played it on a loop, over and over, all day and into the night. My dad got so angry, he got drunk and broke the record. The next day she went out and bought another copy and put it on the jukebox. Dad broke it again and she got another copy. When I did my first tour with Clyde McPhatter, I told him the story and I called my mum and put him on the phone to her and she just screamed.

John Coltrane And Johnny Hartman *John Coltrane And Johnny Hartman*
(His Master's Voice, CLP 1700, LP, UK, 1963) **£30**

I was 17, 18 and my manager Jimmy Lewis insisted that I learn Lush Life from this album. It is *so* difficult to sing but the focus was on making me a good singer, so I did it a cappella. Then I went out with my band, and we were young, we didn't want to be performing this kind of stuff, but it was my education, my musical grounding. Then in 2009, I recorded my own version [on *A Change Is Gonna Come Sessions* EP]. It made more sense as an adult.

Bobby Bland Lead Me On
(Duke 318, 7", US, 1960) **£5**

I don't know why songs written in B flat minor have always appealed but they have. Back in fifth grade I would rush home and put this on, and I would cry, cry like I had been beaten by 50 men. The moment the music came on, tears would flow and yet I'd not even experienced heartbreak at that age. When I first started out performing half of my live set would be filled with Bobby Bland songs which made me stand out from the regular 16-year-old singer.

Bettye Lavette Let Me Down Easy
(Mojo 2092-030, 7", 1972, UK) **£20**

I had a couple more issues on Atlantic, but they weren't hits and I didn't really know what I was doing. I asked Jerry Wexler to release me from my contract and he did, but he kept an eye on me. He sent me personal cheques to get me through until I signed with Calla and put out [1965's] Let Me Down Easy. It was an R&B hit but even though I got to sing as part of James Brown's Revue because of it, I didn't have a pop hit. I did the song again in 1969, a funkier version [on Karen Records] and it's a fan favourite still.

Donny Hathaway Giving Up (from ***Donny Hathaway***, Atlantic 2400 143, LP, 1971, UK) **£20**

There have been so many times when I felt like giving up. So many times, people have heard a single and told me how this will be a pop hit and then it wasn't. I went back to Atlantic in 1972, went to Muscle Shoals Sound Studios in Alabama and recorded my debut album *Child Of The Seventies* there. It didn't come out [it was issued for the first time in 2000 as *Souvenirs* on Art & Soul] and that was upsetting. Giving Up is the soundtrack to that feeling.

Bettye Lavette *Lavette!*
(Jay-Vee Records JV2023LP, 2LP, UK, 2023) **£20**

As soon as I finish an album, I listen to it on repeat, and then, as soon as it is released, I never listen to it again! Strange, I know. So, my soundtrack to right now is my new album, *Lavette!* I keep getting asked if I wrote the songs because they are just the perfect fit, they sound like they were written specifically with me in mind, but they weren't. They were all written by Randall Bramblett, who I think is the best composer of the last 30 years. He writes what I would if I could.

Interview: Lois Wilson
Lavette! is on Jay-Vee Records.

IT'S CHRISTMAAAAS!!!

GIVE A GIFT SUBSCRIPTION

PLUS! FREE VINYL

AND SAVE UP TO 38%

PRINT & DIGITAL BUNDLE

- ✓ 13 Issues delivered to your door
- ✓ 13 Issues available on mobile/tablet
- ✓ **Unlimited access to the Rare Record Price Guide Online**

GREAT REASONS TO SUBSCRIBE

- ✓ Your favourite magazine delivered to your door, before it hits the shops
- ✓ Exclusive offers and discounts on Record Collector products and our vinyl range
- ✓ Music calendar at Christmas*
- ✓ FREE gift choice for new subscribers**

HOW TO SUBSCRIBE

020 8752 8193 quote code **RCX23P**

shop.recordcollectormag.com/rcx23p

subscriptions@metropolis.co.uk

Individual issues are also available from our web shop at: **shop.recordcollectormag.com**

*** Print and bundle only. ** Free gift is for new subscribers only. One per household and whie stocks last. Please allow 6-weeks for delivery.**

10 OF THE BEST

This month: **Cuban music**

Various Artists ***Complete Cuban Jam Sessions*** (Craft Records CR00101, 5LP, US, 2018) **£160**

A remarkable and historic collection of tracks dating back to the late 50s and early 60s, originally released through Cuba's Panart label, this five-disc box set is a must for anyone interested in the development of Cuban music. Played by a who's-who of greats, including Niño Rivera, Israel "Cachao" López, Walfredo De Los Reyes and more, these cuts influenced artists far beyond their native shores. This was an extraordinary period in Cuban music, and these songs leap from the speakers with a shimmering vitality.

Buena Vista Social Club ***Buena Vista Social Club*** (World Circuit WCD050, CD, UK, 1997) **£6**

In the mid-90s, producer Nick Gold invited guitarist Ry Cooder to participate in a collaboration between African and Cuban musicians in Havana. With the African players unable to attend, Cooder and Gold set about recording an album of Cuban *son* music. Things snowballed, eventually resulting in this striking album and companion documentary, the combined force of which catapulted Cuban music and its assembled stars to never-before-experienced heights of popularity and fame. Contributing musicians include Ibrahim Ferrer, Company Segundo and Rubén González, each of whom is easily deserving of individual entries.

Beny Moré ***El Inigualable*** (RCA LPD 531, LP, Cuba, 1957) **£60**

Born in 1919, Bartolome Maximiliano Moré remains unrivalled as Cuba's best-loved singer of popular music. Moré's sound fuses traditional *son* with the *guajiro* music traditionally associated with the Cuban countryside. His big break came in 1945, following a tour with Miguel Matamoros' band in Mexico, when the director of RCA's Mexican division, Mario Rivera Conde, 'discovered' the young singer. Moré returned to Cuba in 1953 and formed his own group. This set captures this exceptional talent at the height of his powers.

Celia Cruz ***Regalo Del Alma*** (Sony Discos TRK-70620, CD, US, 2003) **£20**

Even those unfamiliar with Cuban music may well have heard of Celia Cruz, an artist who became known internationally as the "Queen of Salsa". With 37 studio albums, two Grammy Awards and three Latin Grammys, it would be hard to argue with that moniker. Really, you could pick any one of her many albums from this remarkably consistent artist but *Regalo Del Alma,* released posthumously, is as fine a place as any to start. The album's title translates as "a gift from the soul", and that is what you'll discover here.

Los Van Van ***Songo*** (Mango MLPS 9825, LP, US, 1988) **£20**

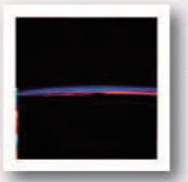
Bassist Juan Formell, who crops up in more than one entry on this page, formed Los Van Van in 1969, convinced that blending traditional Cuban sounds with elements of North American popular music would catch the imagination of the country's youth. He was proved right, and the thrilling music on this record sounds as fresh and intriguing as it must have done all those years ago. You'll hear another Cuban legend in these grooves, José Luis Quintana, better known as Changuito, whose innovative percussion influenced generations to come.

Orishas ***El Kilo*** (Capitol / EMI 7243 5 63254 2 5, CD, Europe, 2004) **£35**

Cuban hip-hop group Orishas formed in the late 90s, basing themselves in Paris where commercial possibilities for this type of music were more favourable. Originally a quartet, their immaculate blend of old and new came with a willingness to lyrically tackle social and political issues. By the time of *El Kilo*, the band's third studio effort, they had slimmed to a trio, and honed their melodic sensibilities while retaining the energy and drive which first gained them attention. The production is first class but it's on the strength of its compositions that the album truly flies.

Orlando 'Cachaito' Lopez ***Cachaito*** (World Circuit WCD061, CD, UK, 2001) **£14**

Yet another Cuban great who found himself in the spotlight thanks to the Buena Vista Social Club project, Orlando Lopez followed in a long line of family musicians when he took up the double-bass during his formative years. Born in Havana in 1933, Lopez recorded this, his solo debut, after more than 60 years in the business, and what a fantastic record it is. Lopez's graceful bass anchors the sublime music, which ranges from downtempo jazzy reflections to smooth dance numbers and bombastic funk.

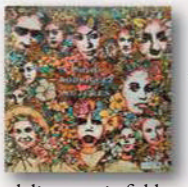


Orquesta Revé ***LExplosión del Momento!*** (Real World RWLP 4, LP, Europe, 1989) **£15**

Led by Elio Revé, a percussionist and composer who also features on this list as part of the group Los Van Van, Orquesta Revé played stylish and stirring dance music, foregoing drums in favour of traditional Cuban bongos, congas and claves. Bassist Juan Formell, another Los Van Van alumni, also stars in this excellent compilation of tracks. Elio died in a car crash in Paris in 1997, but the orquesta continues under the direction of his son, Elito.

Mongo Santamaria ***Watermelon Man!*** (Battle BM 6120, LP, US, 1963) **£20**

Conga player Ramón 'Mongo' Santamaría Rodríguez learned his craft on the streets of Havana before moving to New York, where he performed alongside the great Latin jazz musicians Tito Puente and Cal Tjader. It was there that Mongo fell in love with Herbie Hancock's tune, Watermelon Man. Mongo's version of the classic jazz standard earned an induction into the Grammy Hall of Fame, and deservedly so. You can hear that wonderful tune here, but this is an album that offers so much more. A wealth of swaying, grooving magnificence.



Silvio Rodriguez ***Mujeres*** (Areito LD-3757, LP, Cuba, 1978) **£35**

Capable of conjuring up beguiling music as poetic as it is powerful, Silvio Rodriguez feels like the Cuban equivalent of Nick Drake. His compositions float on delicate, wistful breezes, and this album represents some of his best work. Rodriguez is considered one of Cuba's eminent purveyors of Nueva Troya, a music connected to the Cuban revolution defined by its combination of traditional folk with progressive lyrics. You don't have to understand the language to be moved by the emotionally charged jewels here.

Words: Chris Wheatley

Guajiro by Buena Vista Social Club's Eliades Ochoa is on BMG.

COMING SOON!

RECORD COLLECTOR PRESENTS...

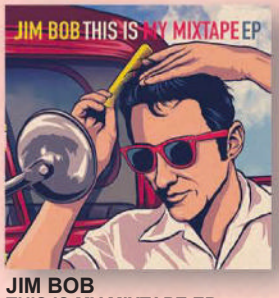
FLEETWOOD MAC

BACK TO BACK...

Available to pre-order now from:
shop.recordcollectormag.com

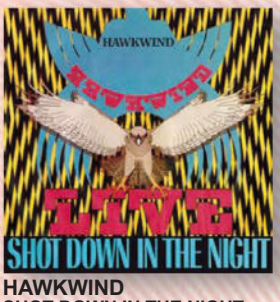
Cherry Red Records

www. cherryred.co.uk Find us on



JIM BOB
THIS IS MY MIXTAPE EP
10" YELLOW VINYL EDITION
10CHERRY535

LAIBACH
NOVA AKROPOLA
3 CD BOX SET
CRCD3BOX153



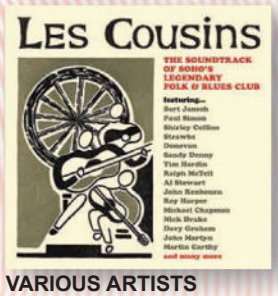
HAWKWIND
SHOT DOWN IN THE NIGHT
10" YELLOW VINYL EDITION
ATOM101005

LEVEL 42
THE LATER YEARS 1991-1998
7 CD BOX SET
ROBIN7BX60

SHEENA EASTON
BEST KEPT SECRET
12" WHITE VINYL EDITION
CRPOPLP270

LENE LOVICH
TOY BOX : THE STIFF YEARS
4 CD BOX SET
CRCDBOX146

VARIOUS ARTISTS
PUSHIN' TOO HARD
3 CD BOX SET
CRJAM3BOX22

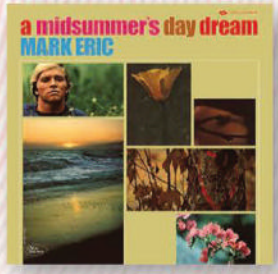


VARIOUS ARTISTS
LES COUSINS
3 CD BOX SET
CRJAM3BOX21

THE BLUEBELLS
SISTERS
2 CD EDITION
CDBREDD2894

FAZE-O
RIDING HIGH / GOOD THANG / BREAKIN' THE FUNK
2 CD EDITION
QROBIN66CDD

THE TORNADOS
LOVE AND FURY
5 CD BOX SET
TCTBX8



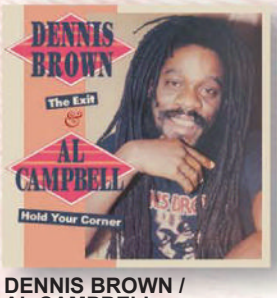
MARK ERIC
A MIDSUMMER'S DAY DREAM
VINYL EDITION
CRNOWLP8

WIZZARD
THE SINGLES COLLECTION
2 CD EDITION
QGLAM2CD200

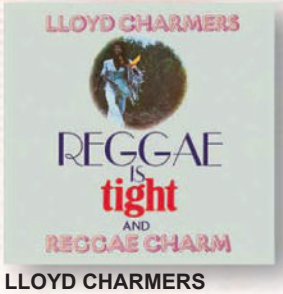
BRINSLEY SCHWARZ
THINKING BACK
7 CD BOX SET
CDLEM7BOX250

ENTHRONED
HADEAN
5 CD BOX SET
DISS0233BX

LILLIAN AXE
THE BOX, VOLUME ONE
RESURRECTION
7 CD BOX SET
GRCR7BX127

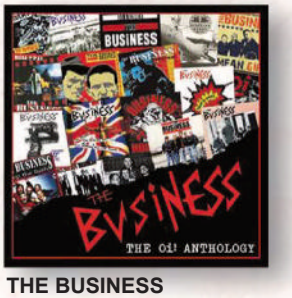


DENNIS BROWN /
AL CAMPBELL
THE EXIT / HOLD YOUR CORNER
DB1CD133



LLOYD CHARMERS
REGGAE IS TIGHT / REGGAE CHARM
2 CD EDITION
DB2CD132

SUBURBAN STUDS
SLAM
2 CD EDITION
AHOY2CD398



THE BUSINESS
THE OI! ANTHOLOGY
2 CD EDITION
AHOY2CD397

FOR MORE DETAILS ON THESE AND OTHER RELEASES AND HOW TO ORDER, CALL OUR MAILORDER HOTLINE ON 020 8996 3120 OR VISIT THE WEBSITE

www. cherryred.co.uk

www.cherryred.tv
UNIQUE IN DEPTH INTERVIEWS

CHERRY RED.TV